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## TREMENDOUS ENTHUSIASM MARKS THE FIRST WEEK OF RAVINIA OPERA SEASON

All the Performances Real Treats—Bori and Johnson the Stars in *Romeo and Juliet*, and the Popular Soprano Repeats Her Success With *Martinelli* in *La Boheme*—*Macbeth* and *Chamlee Fine* in *Martha*—*Faust* Given With *Rethberg* as the *Marguerite* and *Martinelli* Again in the *Limelight*—*Marion Talley* Substitutes for *Bori* in *Rigoletto* at Last Minute by Special Permission—Balance of Casts Excellent—Work of Chorus Wins Commendation

### ROMEO AND JULIET, JUNE 26

RAVINIA, ILL.—The summer musical season is now at its height in this part of the world, inasmuch as the Ravinia opera is performing nightly and the eyes of the musical world are focussed on the big operatic achievements made possible by Louis Eckstein and his associates. We, who are aware that there are many operatic companies performing during the summer months in Europe and elsewhere, may be permitted to state that once again Ravinia reigns supreme during the summer months as an operatic center.

The cast of *Romeo and Juliet* was a stellar one. *Lucrezia Bori* was the *Juliet* and had for her vis-a-vis *Edward Johnson* as *Romeo*. *Lucrezia Bori* is today one of the most ingratiating and gratifying singers. Not only has she voice, but she has brains as well. Her musical intelligence is on a par with her knowledge of the stage. Her *Juliet* is as lovely to the eye as to the ear. She knows how to use her beautiful hands and arms so that each movement has its meaning. *Bori* is never awkward; her arms and fingers seem to speak, or at least they quickly convey to the audience her own mental desire, and this is as it should be. Then, too, *Bori* has a smile which has a meaning. Even her elastic walk has some significance. Vocally, *Bori* was at her best. To single out the *Waltz Song* would be an injustice to her, inasmuch as throughout the evening she poured out tones of great volume and was feted enthusiastically by an audience in which she had but friends and admirers. *Edward Johnson* warmed up after the first act. The ringing top-notes that came out of his silver throat made quite a stir with those who relish high tones, while others who enjoy beautiful singing had occasion to applaud the gifted tenor vociferously throughout the course of the evening. *Leon Rothier* was given the part of *Friar Laurent*; *Desire Defrere* was an alert *Mercutio*; *Paolo Ananian* voiced *Gregorio* well; but not so *Louis D'Angelo*, who in the basso part of *Capulet* was out of voice. *Margery Maxwell*, billed as *Stephano*, did not sing the role, but *Gladys Swarthout*, who looked regal in the garb of a young page, replaced her. *Swarthout* has a good voice, which she knows how to use, and though she had a tendency to drag her tempos, *Conductor Hasselmann* made her come up to the mark. *Jose Mojica* was a handsome *Tybal*; *Anna Correnti* a satisfactory *Gertrude*, and *Giordano Paltrinieri* as *Paris* rounded up the cast.

Words of praise are in order for *Louis Hasselmann*; stage director, *Armando Agnini*; chorus master, *Giacomo Spadoni*, and also for the ballet.

### ORCHESTRA PROGRAM, JUNE 27

The first Monday night orchestra program of the season was given on June 27, and brought forth as soloists *Gladys Swarthout* and *Jacques Gordon*. *Conductor Eric Delamarter* had arranged an interesting program, including numbers by *Wagner*, *Debussy*, *Liszt*, *Albeniz*, *Schumann* and *Grieg*. *Jacques Gordon* played the second and third movements of the *Mendelssohn* concerto for violin, and *Miss Swarthout* sang the *Stephano* aria from *Romeo and Juliet* in which she was much applauded the previous evening.

### LA BOHEME, JUNE 28

The readers of this column may think we are a little over enthusiastic when reporting the operatic performances at Ravinia. Those readers should see the reviews that are appearing in the daily papers of Chicago and they would quickly realize that we are not half as exuberant as we should be in view of the excellence of the performances given to date.

The performance of *La Boheme*, given before a sold out house on Tuesday evening, June 28, is one that makes an unforgettable imprint on the minds of those who know how that beautiful Puccini score should be rendered. *Lucrezia Bori* has sung *Mimi* often, but it is doubtful if she ever sang or acted it as well as on this occasion. She was inspired by the work of her partners. She sang gloriously throughout the evening and her acting was on par with her singing. *Martinelli* was the *Rodolfo*. Here is a tenor who has brains and one who does not rely solely on his voice to win the admiration of the public. He has a sense of humor and does not take himself unduly seriously. *Martinelli* is a bright man, one who enjoys his work and one who can portray happily a poet of the Latin Quarter, a carefree student or a great lover. *Bori* and *Martinelli* as *Mimi* and *Rodolfo* rode to fame and the enthusiasm of the audience knew no limit. *Mario Basiola* was the *Marcello*. We remember *Basiola's* many appearances since he came to this country as a member of the *Gallo Opera Company*. He was then solely known as a baritone with a big voice, and nothing else. Today he may be looked upon as

an artist. He sang the part with great beauty of tone and acted it superbly. He shared in a large measure in the success of the night. *Tina Paggi* came back to the company in the garb of *Musetta*, a role that has not been taken so well in America since the days of *Bella Alten*. *Paggi's* singing of the *Waltz Song* took the house by surprise, and at its conclusion the applause was of such intensity and so prolonged that the performance was then and there stopped as it had been after the *Raconto* of the tenor, and the



FREDERIC BAER,

whose past season has been an exceptionally busy one, for the artist's activities have included recitals, festivals, orchestral engagements and appearances with oratorio societies. Within ten days *Mr. Baer* appeared four times as soloist with the *New York Symphony Orchestra*, and he was also engaged by *Dr. Walter Damrosch* as soloist for several of his broadcasting lectures on *Wagnerian music*. Among other similar performances, the artist has appeared with the oratorio societies of *Worcester, Mass.*, *Bridgeport, Conn.*, and *Scranton, Pa.*, and his recital engagements have taken him to a large number of cities in the Eastern part of the United States and Canada. The baritone's festival engagements during the past spring included appearances in *Halifax and Truro in Nova Scotia*, and in *Keene, New Hampshire*.

soprano solo, *Mi Chimano Mimi*. *Paggi* looked charming to the eye and histrionically she was all that could be desired. Her success was complete and justly deserved. *Virgilio Lazzari* was a sonorous *Collene*; *Desire Defrere*, an over-comical *Schaunard*; *Paolo Ananian*, excellent in the dual parts of *Alcindoro* and *Benoit*. *Paltrinieri* as *Parpignol* rounded up the cast.

A great deal could be written about the superb reading of the score by *Gennaro Papi* and the playing of the orchestra; suffice it to say however, that orchestra and conductor were responsible for making the performance memorable. After witnessing the mise-en-scene of state director *Agnini* one wonders why some operatic managers and stage managers travel through Europe during the summer months in order to gain operatic knowledge! A little trip to Ravinia, far less costly to a company, would be more profitable. The second act of *Boheme*, for instance, is not as well put on at the *Paris Opera Comique* or in any theater in Italy as it is at Ravinia. Even the color scheme was perfect. We could see the *Café Momus* as it stood in the Latin Quarter. It was the Paris that we know so well that our eyes detected on the stage of Ravinia. Pilgrimages to Europe are all right, but better knowledge of opera can be acquired by making pilgrimages to Ravinia, Ill.

### MARTHA, JUNE 29

Reviewing the performance of *Martha*, *Edward C. Moore*,

critic of the *Chicago Tribune*, on June 30, wrote the following:

"That gayest of all works in the grand opera repertory, *Martha*, was performed at Ravinia last night and, like all its predecessors of the opera house in the woods, its participants were completely successful in catching and projecting its spirit.

"Of course, as always happens when a grand opera company takes up a light work, they tried to keep the proceedings as secret as possible; this one, composed by a German on an English story, and with two perfectly good Americans in leading parts, was sung in Italian. This was inevitable, but after making all allowances for that part of it, there was enough gayety in the performance to make it one of the season's successes.

"*Florence Macbeth*, appearing for the first time this season, visualized a *Lady Harriet* as pretty as though she had stepped out of an eighteenth century painting, and sang to match her looks. *Mario Chamlee*, also making a first appearance, relieved the part of *Lionel* of quite a bit of desperate sentimentality that sometimes afflicts it without permitting that fine voice of his ever to be anything but at its best. There was a charming *Nancy* in the person of *Ina Bourskaya*; *Virgilio Lazzari* was a bully *Plunkett*; *Vittorio Trevisan* submitted one of the perfect comic roles at his command by taking the part of *Sir Tristan*.

"Also—and this is an item that is frequently slighted—*Louis D'Angelo*, as the sheriff, with the aid of an unnamed but highly competent assistant, did as absurd and amusing a bit of clowning in the *Richmond Fair* scene as you are likely to find in any musical show.

"Three pretty tunes of the *Martha* score sounded as though they had been specially created for the Ravinia chorus and orchestra, and after *Miss Macbeth* had finished delighting the audience with *The Last Rose of Summer* and *Mr. Chamlee* with *M'Apri*, the mass of the company took up its own tunes and won its own applause.

"The weather may have been unduly warm, but that fact was not allowed to enter into the joyous manner of the performance."

### FAUST, JUNE 30

*Gounod's* ever popular *Faust* was given before an audience that taxed the seating capacity of the Ravinia Theater, and again standing room was at a premium. The cast was excellent, headed as it was by *Giovanni Martinelli* in the title role, *Elisabeth Rethberg* as *Marguerite* and *Leon Rothier* as *Mephisto*. *Martinelli* has never been heard in such voice as during the first week of his stay at Ravinia. His *Faust* was on a par of excellency with his *Chenier* and *Rodolfo*. He made a hit after the *Salut De-meur*, which he sang with great suavity and virility of tone. Students desirous of learning something about the art of breathing should listen to *Martinelli*. He sang *Ou se devine la présence d'une âme innocente et divine* without taking a breath, and for good measure he held the high C for several measures, taking it in full voice and not falsetto as do so many tenors who do not possess a high C.

*Elisabeth Rethberg* looked to perfection the  
(Continued on page 26)

### New York Symphony at Chautauqua

The *New York Symphony* Concerts at Chautauqua, N. Y., begin on July 19. As in the past five seasons, *Albert Stoessel* will conduct all of the thirty-three concerts.

Works new to Chautauqua audiences include: The *London Symphony*, *Vaughn-Williams*; *Hispania Suite*, *Stoessel*; *Fireworks-Music*, *Handel-Hart*; *Fifth Brandenburg* concerto, *Bach*; *Through the Looking Glass Suite*, *Deems Taylor*; *A Victory Ball*, *Schelling*; *Brigg Fair*, *Delius*; *A Soliloquy*, *Bernard Rogers*; *A Nocturne*, *Fred Jacobi*; *Christmas* concerto, *Corelli*; *Overture on French Noels*, *Philip James*; *Tam O'Shanter*, *Chadwick*; *The Mississippi*, *Ernest Kroeger*; and others. Soloists will be *Ernest Hutcheson*, *John Erskine* and *Oscar Wagner*, pianists; *Mischa Mischakoff* and *Ernest La Prade*, violinists; *Crystal Waters*, *Mina Hager*, *Grace Devine*, *Horatio Connell*, and *Wendell Hart*, singers.

It is estimated that 150,000 people heard these concerts last season.

### Cavaliere-Muratore Divorce

Reports came from Paris to the effect that *Lina Cavaliere* and *Lucian Muratore*, the opera singers, are contemplating a divorce. The couple were married in 1913. A few years ago they retired from the stage and opened a beauty shop in Paris.

### Clemens Krauss for Buenos Aires

The *Hollandsche Concertdirectie* of The Hague, Dr. G. de Koos, director, has engaged *Clemens Krauss*, of the *Frankfurt Opera*, as guest conductor in Buenos Aires for the months of July, August and the beginning of September.

### Weingartner to Teach Conducting

Beginning September 19, *Felix Weingartner* is to open a special course for conducting at the *Basle Conservatory*, in Basle, Switzerland. The eminent leader will supervise the class and also do the teaching himself.

## LEIPSIK'S GEWANDHAUS SEASON REVIEWED

Interesting Comparison of Musical Values—New Christmas Oratorio Has Successful Premiere—Chamber Music Fails to Attract.

LEIPSIK.—The Leipzig Gewandhaus, once Germany's chief citadel of conservatism, has gradually evolved, during the past twenty-seven years, into an experimental center where one may hear the latest achievements of the young radicals.

Furtwängler is responsible for the performance of most of the new works and, during the seasons that he went to America, practically all the novelties were heard during the first half of the concert series, while the second half, under guest conductors, was made up of reliable works long past the experimental stage. Those who know Furtwängler's attitude toward modern music are aware that his interest is darkly tinged with scepticism, so when he performs twelve of these works (unknown in Leipzig) in eleven concerts, he is animated less by his enthusiasm for the works themselves than a desire to let the Gewandhaus audiences form their own opinions. Furtwängler's mastery of the orchestra and the breadth of his intellectual horizon assure each work a correct and adequate performance even where his conviction of its musical value is lacking.

Thus the past season in retrospect gives an excellent opportunity for comparative values, and it is interesting to note that of the composers represented the Germans have made the best showing. Some of the most noteworthy of these, Philipp Jarnach's *Morgenklangspiel*, which had its world premiere here, Paul Graener's *Gothic Suite*, Ernst Toch's piano concerto (played by Elly Ney), and Günter Raphael's *A minor symphony* (op. 16), have all been discussed in the *MUSICAL COURIER*.

In addition to these instrumental offerings came a Christmas Oratorio by Herman Grabner, a pupil of Max Reger, now resident in Leipzig. This new work was launched upon the world under the baton of its creator, and with considerable success. The book is based on three episodes of the nativity story, the pilgrimage of Mary and Joseph to Egypt, the announcement of the birth of Christ to the shepherds, and the adoration of the new-born Infant. Grabner discovered a poetess in Margarete Weinhandl whose texts adapt themselves readily to a musical setting and in the changes from solo to chorus, prepare the way for the musical construction. The character of the music is chiefly pastoral; the gentle and simple melodies of the second and third part and the exceptionally well-constructed scenes of the third, impressed most of all.

## FRENCH COMPOSERS CONSERVATIVE

These German novelties were surrounded by a whole series of works of foreign composers, also heard in the Gewandhaus for the first time. The French composers appear to be the most conservative of this group, as they are still wholly under the influence of impressionism and of an often rather facile type of program music. Maurice Ravel's suite from *Daphnis and Chloë*, given here for the

first time, cannot get beyond artistic and clever orchestration. Far preferable are such works as Debussy's *Nocturnes*, which can at least claim the charm of originality.

Between the German and French conceptions of music stand the Swiss works we heard during the course of the winter. Of these Othmar Schoeck's entirely original and individual musical setting of Gottfried Keller's *Gaselen* tends more toward the German school, while Arthur Honegger's *Chant de Joie* belongs to that of the French. This school in its endeavor to break away from Debussy and impressionism has gone over to Stravinsky with waving banners. The chief characteristic of this type of music is a heavy, pounding rhythm and a deliberate neglect of tone quality, and uniformity of the melodic lines.

It must be confessed that the pupils do not measure up to the master in this case. Works such as Stravinsky's *Pulcinella Suite* and *Fireworks* are unequalled in contemporary literature, despite all imitators.

## BARBARISM AND ETIQUETTE

Another Russian work given here was Serge Prokofiev's *D major violin concerto*, which found an ideal interpreter in Carl Münch. This is an example of the remarkable mixture of style developed by so many Russian composers who have migrated to Paris and there have come into contact with impressionism. The result is an absolutely novel style, which, presumably, will never recur in this form. It is an extraordinary and yet remarkably attractive mixture of Asiatic barbarity and western etiquette, of rugged, clumsy rhythms and voluptuous luxury.

Young Italy was represented by a single but characteristic work. It was Alfredo Casella's *Partita* for piano and orchestra, and it was played by the composer. Stravinsky's nonchalance regarding all accepted rules of harmony stood sponsor to this work, but the Latin feeling for form, together with a sense for the relative values of a solo instrument and tutti, have helped to fashion a work at all times assured of its effect.

A series of chamber music concerts was surprisingly poorly patronized, despite the excellence of the Gewandhaus String Quartet, under the leadership of Edgar Wollgandt. These concerts included, among other works, a series of new compositions, including a *Clarinet Quintet* by Franz von Hösslin, string quartets by Adolf Busch and Franz Schmidt, and a work by the Leipzig composer, Fritz Reuter, called *Psalm of Love* (*Liebespsalmen*), written for a voice and string sextet. The concerts also comprised a series of Beethoven's best chamber music works. An exceptionally brilliant rendering of the *G major quintet*, op. 29, brought the season to a worthy close.

A. A.

## ROME HAS SUCCESSFUL OPERA AT THE TEATRO ADRIANO

Working Man's Opera Venture Also a Success—Prolonged Augusteo Season—Interesting Novelties—Spalding, Gieseking and Segovia Create Sensations—Interesting Lectures By *MUSICAL COURIER* Correspondent

ROME.—The Teatro Adriano is at last having a successful season. First class soloists, conductor and orchestra, a good chorus and adequate scenery are all contributing to thoroughly enjoyable performances. The repertoire is conservative; so far there has been only *Tosca*, *Rigoletto*, *Bohème* and *Il Piccolo Marat*, but the prices are reduced and the theater is always crowded.

Something in the nature of a sensation was the appearance of Aristodemo Giorgini as Rodolfo in *Bohème*. He is a young Roman tenor who has only recently embarked on his career, but so beautiful is his voice that the public went wild with enthusiasm.

## ASTONISHING DEBUTANTE

At the Teatro Nazionale an interesting new movement is having considerable success. It is an opera season by and for the people. The members of the company are young working men and women, who rehearse and sing in their free time. Their latest achievement has been six performances of the *Barber of Seville* in which the Gilda, Tina Lucertini, proved to have a lovely voice and sang with a bravura astonishing in a debutante. A quite passable interpretation of *Almaviva* was given by a poor mender of elevators, while the rest of the cast (in which only the *Figaro* was an experienced singer) contributed their share to a very fair performance. Alfred Martino is the conductor who, with the patience of a saint, has brought these performances to their present state.

## MOLINARI GETS OVATION FOR HIS BEETHOVEN

The orchestral concerts at the Augusteo are having a prolonged life this spring and are chiefly occupied with Beethoven. The sixth, seventh, eighth and ninth symphonies have been performed in close succession and with an increasing enthusiasm that culminated in an ovation for Molinari, orchestra and chorus after the last. Even the mediocrity of three of the soloists could not entirely dull the glamour of the performance.

The *Miracle of the Roses*, a St. Francis legend for orchestra by a young Russian composer, Daniele Amphiteatroff, was a charming novelty introduced at this series, and met with a warm reception. A second, and equally successful, novelty was Aldo Aytaño's *Carme Seculare*, for chorus and orchestra, based on fragments of old Delphic hymns and a Pindaric ode which gave the work unique color and character. Two other particularly interesting works heard recently were Vivaldi's *Seasons*, for strings, harpsichord and organ, transcribed by Molinari, and splendidly performed; and Domenico Alaleona's songs of St. Francis, which had an overwhelming success.

## ALBERT SPALDING "BETTER THAN EVER."

Albert Spalding returned, at one of these concerts, a finer artist than ever. His brilliant playing of the Saint-Saëns and Mendelssohn concertos aroused such tumultuous applause that he was forced to add several encores—an un-

usual occurrence. Mario Rossi was the conductor on this occasion as well as on that of Joseph Bonnet's delightful organ concert, which was attended by a large and extremely appreciative audience.

## FINE PIANISTS

A number of first rank pianists have visited Rome this spring, chief among them being Walter Gieseking. His playing of Schubert's *Fantasia*, Beethoven's sonata, opus 111, three Scarlatti sonatas as well as works by Liszt, Debussy and Ravel, is superlative, and the public acclaimed him accordingly. Another pianist who received a well-deserved ovation was Oreste de Rubertis, whose elaborate program ranged from Beethoven to Pich-Mangiagalli.

A young pianist who recently made his debut is Rodolfo Caporali. His appearance in a joint recital with Marco Peyrot, the popular cellist of the Augusteo orchestra, revealed a talent that is full of promise and a technical equipment that is already capable of arousing enthusiastic admiration.

A source of never-ending delight and wonder is the playing of the Spanish guitarist, Andrés de Segovia. His variety of tone color, his legato and sustained harmonies are nothing short of marvelous.

Somewhat of a disappointment was the eleventh-hour concert of the Léner Quartet. They played a Beethoven program with great beauty of tone and virtuosity but were nevertheless below their previous standard.

## DR. LIUZZI'S LECTURES AROUSE GREAT INTEREST

A most interesting series of lectures, tracing the various forms of musical expression, from the early Greek and Roman times down to the Italian Renaissance, was given at the Royal University of Rome from March 29 to May 27. Dr. Fernando Liuzzi, professor at the University of Florence and correspondent of the *MUSICAL COURIER* there, was

## A GROUP OF INTERESTED VISITORS TO DR. LIUZZI'S COURSE OF LECTURES, AT THE UNIVERSITY OF ROME,

with the popular professor in the center: (1) Dr. George Del Vecchio, rector of the university; (2) Signora Maragliano-Mori, soprano; (3) Dr. Liuzzi; (4) Madame Liuzzi; (5) Dr. Salvagnini, Director of the Ministry for Public Instruction; (6) Mme. Salvagnini



appointed by the Government to this task, which proved to be one of the most popular undertakings of its kind.

The lectures were illustrated by musical examples which included, among other things, the first Pythian ode of Pindar, part of the first Delphic Hymn to Apollo, fragments of Gregorian chants, two scenes from twelfth century liturgical dramas, a choral program of rare old music (performed in the picturesque church of the University by the Roman Polyphonic Society under Casimiri) and a motet for five voices, *Exultate Deo*, by Palestrina.

The interest aroused by these lectures was such that more than once large crowds were turned away from the already overfilled hall. Innumerable letters have come from students all over the country asking to be admitted to the lectures or at least to receive them in printed form. Owing to this demand Dr. Liuzzi proposes to publish a condensed version of his talks at the earliest opportunity. He will undoubtedly come to Rome again next year, and in the meantime will hold his annual course of lessons for foreigners at the University of Florence during July and August.

D. P.

## HEIDELBERG'S BEETHOVEN FESTIVAL MOST ARTISTIC

Berlin Philharmonic Reaps Enormous Success—Furtwängler a Heidelberg Ph. D.

HEIDELBERG.—The Heidelberg Beethoven Festival, which took place here early in June, was an occasion of the highest artistic attainment. The music was in charge of Wilhelm Furtwängler, who came for the occasion with the Berlin Philharmonic Orchestra, and Lulu Mysz-Gmeiner and Edwin Fischer were the soloists.

The University ceremony opened the festival at the great City Hall. It included the ceremonial oration and address by Prof. Hans Joachim Moser and Prof. Muster respectively, and the performance of Beethoven's *An die Hoffnung* and a group of seven *Lieder* beautifully sung by Mysz-Gmeiner. The three succeeding concerts comprised two overtures, *Leonore*, No. 3, and *Coriolanus*, the first, sixth and seventh symphonies, the *Great Fugue* (arranged for string orchestra) and the *E flat major piano concerto* which was given a magnificent performance by Edwin Fischer.

The last evening, with the *Egmont Overture* and, in continued crescendo, the fourth and finally the fifth symphonies, ended with an ovation for Furtwängler and his players; a gigantic wreath of laurel, and a shower of flowers scattered over the musicians from above, brought the festival to a close with applause of stormy enthusiasm.

The University of Heidelberg showed its gratitude by conferring upon Furtwängler the honorary degree of Ph. D., a distinction achieved by few executive musicians in Germany.

H. L.

## SWISS FESTIVAL HELD IN SION

Werner Wehrli's Success—Ikona Durigo's Brilliant Singing.

GENEVA.—The annual meeting of the Association of Swiss Musicians was held this year, on June 11-12, at Sion, the charming little capital of Valais. Musicians were attracted from all over the country and the general assembly, which opened the proceedings, was well attended.

The chief musical event of the two days proved to be the performance of some vocal works by Werner Wehrli, one of Switzerland's best modern composers, brilliantly interpreted by Ilona Durigo. Both the creative and recreative artist had an immense success. The rest of the concert included a fragment of the string quartet, op. 10, by Hermann Suter, the *Bale* composer, who died in June, 1926, a quintet by Piantoni, songs by Hay and Meta ter Kuile-Troffer, as well as a sonata for two pianos, by Robert Blum, which was so long and pretentious as to arouse public protest.

The opening concert was a private affair, given only for the Association, and consisted entirely of chamber music. It comprised a string trio by Willy Lüthi, a string quartet by Konrad Beck and pieces for voice and strings of W. Aeschbacher and W. Burkhard, all of which were interesting from a musical and intellectual point of view, though lacking in genuine inspiration.

Besides various receptions and speeches, there was a religious service during which we heard some beautiful performances of Swiss sacred music by the choirs of Sion.

The next meeting of this Association will take place at Lucerne, in 1928.

G. P.

## St. Patrick's Cathedral to Have New Organ

The firm of George Kilgen & Son, Inc., of St. Louis, Mo., has begun work on an enormous organ for St. Patrick's Cathedral in New York. The instrument will have 10,000 pipes and will cost \$134,000.



## BRASS BAND PLAYS BIG PART IN RIDDING CERTAIN SECTIONS OF MOSQUITOES AND MALARIA

By Fred High.

Think of the Police Band of Mexico City ridding sections of Texas of that dreadful scourge, malaria, by playing the sort of music that bats don't like, and then ask yourself if the day of miracles has passed!

Here is the story in detail, as recorded by Dr. Charles A. R. Campbell, of San Antonio, Texas, who for twenty-one years has devoted his life to a study of that world-wide plague—malaria, its propagator the mosquito, and the mosquito's natural enemy, the bat, which the doctor calls one of man's greatest benefactors and friends.

Dr. Campbell states that he tried for years to colonize the bat much after the manner that we have colonized the honey bee, but his problem was to get the bats to leave their present unsanitary, unsafe and unhealthy places of

years after this serene but never again was either of them inhabited by the bats.

In certain sections of Texas Dr. Campbell reports that eighty-nine per cent. of the men, women, and children were infected and suffering from the ravages of malaria fever, but since the establishment of these bat-roosts this has been wiped out entirely and today the people are free from mosquitoes, free from malaria, and free to labor unhampered by day and to recuperate by night; the beasts in the field are no longer tantalized by these vampires and pestiferous disease spreaders, and even fowl on the farm have been emancipated, and all this without drugs, dope, inoculations, or other questionable but surely harmful methods.

That this is not the pretense of a cultist or quack is easily proven by the fact that Dr. Campbell has the endorsement of his local and state Health Boards and by national and international sanitarians like Gen. W. C. Gorgas. His City council and the state legislature have honored him by recognizing his works and by passing enactments making it unlawful to kill a bat in the State of Texas.

It is estimated that 20,000,000 bottles of "chill medicine" are consumed annually in the United States and that the direct cost of malaria alone is \$250,000,000 a year. In certain sections of Texas alone there are said to be 98,000,000 acres of that are richer than the famous Nile Valley acres and yet they are uninhabitable because of the billions of mosquitoes that infest them and make life unbearable for man or beast.

Dr. Ross, an eminent scientist, has recently said: "The downfall of Greece and the degeneracy of those wonderful people may well be attributed to the malaria that attacks about forty-five per cent of the people of that section."

### MUSICAL COURIER

#### ENTERTAINS IN PARIS

PARIS.—At present, Paris is the one spot on earth where large numbers of musical celebrities can be found, mostly on pleasure bent. And it was for the purpose of bringing a "home" feeling that Miss Natalie de Bogory, the MUSICAL COURIER representative in Paris, gave a tea at the Hotel Ritz to a small group of American visitors. The Metropolitan Opera was represented by Giuseppe Bamboschek, Carlo Edwards and Cecil Arden. Bamboschek will conduct a series of performances at the Opéra-Comique in September, including La Tosca with Rosa Raisa, Rimini and Charles Hackett and Il Barbiere di Sevilla with Maria Ivoguin.

Conductor Roberto Moranzoni, of the Chicago Opera Company, was also present, in spite of the strain of conducting the frequent performances of Resurrection, which has had a tremendous success in Paris. Mme. Marie Kurenko, guest artist in Chicago, was there with Nicolas Berzovsky, the rising young Russian composer, fresh from his first American success. George Traberti, tenor and one-time Broadway star, and now forging his way successfully



ALBERT STOESEL,

who will conduct the New York Symphony Orchestra at Conneaut Lake, Pa., from July 9 to 16 and at Chautauqua, N. Y., from July 20 to August 20. (Photo © Harold Wagner)

in opera in France, represented the rising young musical generation, together with Eleanore Rogers, whose concerts in New York last season established her reputation as the possessor of an excellent coloratura voice. John T. Adams, of the Wolfsohn Bureau, came for a rest from the interminable auditions he is holding in Paris in search of hidden talent. There was also Nadja, the popular American dancer, now appearing in the Palace revue, and there were Mr. and Mrs. William Thorner, familiar New Yorkers. Mr. Thorner is in Paris with a class, and now superintending the Parisian debut of Sara and Nellie Kouns, his pupils.

R. P.

### CLEVELAND HOLDS FIRST SAENGERFEST SINCE 1893

CLEVELAND, OHIO.—June 24 saw the end of a most successful Saengerfest—the first one to be held in Cleveland since 1893. A crowd of some 12,000 filled Public Hall and marveled at the chorus of 4,000 voices that filled the huge auditorium with song and brought a reminiscent tear to many present who had attended the last one given here.

Artistically the engagement was a triumph, and financially the results were most gratifying. Enthusiastic mobs milled about the hall outside and cried out in dismay when, for two nights running, the "sold out" sign was hoisted above the entrance. Singers from all parts of the United States filled the streets and swarmed through local hotels. German was heard on every side, and the traditions of the Fatherland held full sway during the three days and five performances of the orchestra, soloists and mass chorus of the North American Sangerbund.

At the reception concert on Wednesday night, June 22 Bruno Walter made his first appearance, leading an orchestra made up of Cleveland and Detroit symphony players. Conductor Walter, who was brought to America from his native Germany solely for the purpose of leading the orchestra at this time, received a rousing welcome and highly enthusiastic praise was showered on him by audience, critics, and the musicians who worked under him. His broad scope of artistry, deftness of control and his exquisite sensitivity to the music brought him thunderous applause and the acclaim of thousands, most of whom were hearing the distinguished German for the first time.

Opening the festival with the Tannhäuser overture, Bruno Walter progressed to Till Eulenspiegel by Strauss, and held the baton for the soloist, Mme. Julia Claussen, who was heard in the Walkürenruf and Adriano's air from Rienzi, and Alceste's air from Gluck's opera. The contralto was in excellent voice and charmed everyone with her artistic performance and her sweetness of manner.

The Cleveland Festival Chorus furnished the vocal background, and sang, under the direction of J. Arthur Nusser, Baldamus' Festgruss, Sweet and Low, and Love's Old Sweet Song. Rudolf Schuller took the baton for the male a capella chorus, which sang Isaak's Innsbruck, ich muss dich lassen and Muttersprache by Hegar, also the stirring finale, the Transformation Music and Consecration of the Grail from Act I of Parsifal.

The first matinee, on June 23, gave Mme. Claussen another opportunity to appear as soloist, singing the Waltrute Scene from Die Gotterdammerung and the air of Sextus from Mozart's opera, La Clemenza di Tito. She was heard, too, in the solo part of Baldamus' Weihe des Liedes, sung by mixed chorus. Conductor Walter and his orchestra played Beethoven's Egmont overture, the Merry Wives of Windsor overture by Nicolai, and the overture to Strauss' Fledermaus. The Orpheus Male Chorus of Cleveland was heard in a group of songs that included Protheroe's Song of the Marching Men, Beethoven's Vesper Hymn and Crossing the Plain by Price, all sung under the direction of Charles D. Dawe. The Cleveland Festival Chorus sang

Hugo Wolf's Der Feuerreiter, under the leadership of Rudolf Schuller and Strauss' Wein, Weib und Gesang. J. Arthur Nusser directed the mixed chorus in Podbertsky's Meeresstille und glückliche Fahrt, and the surprise of the afternoon was the excellent singing by the Glenville High School Choral Club, led by Griffith J. Jones, which sang Schuetky's Send Forth Thy Spirit, the Legend by Tschai-kowsky, and Lewandowski's Hallelujah, and sang them with superlative artistry and finish.

That night was the first Bundes concert, and Elsa Alsen appeared as soloist, singing Leonore's air from Beethoven's Fidelio, the closing scene from the Gotterdammerung and the solo part of Filke's Frühlingsnacht, sung by the male chorus. The orchestra was heard in Weber's Oberon overture, the Prelude and Love Death from Tristan and Isolde and Beethoven's Leonore Overture No. 3. The Sangerbund, of 4,000 voices, was heard in Wagner's Weihegesang, Beethoven's Hymne an die Nacht, Reckzeh's Das Schloss am Meer, Beim Holderstrauch by Kirchner and Othegraven's Jager aus Kurpfalz, with Karl Reckzeh and Hugo Anschuetz directing.

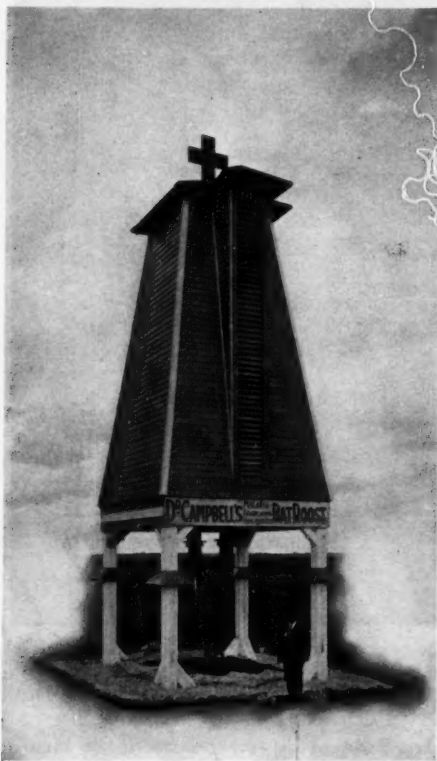
The second matinee, on June 24, began with Brahms' Academic Overture, and then came the United Singers of Cincinnati (Louis Ehrgott, conductor) singing Hegar's Morgen im Walde. Elsa Alsen was heard in the Ocean aria from Weber's Oberon and Agatha's air from Weber's Freischuetz, and the orchestral selections were Strauss' Tales from the Vienna Woods, and Radetzky March, and Wagner's Rienzi overture.

The United Singers of St. Louis, under the direction of Mr. Anschuetz, sang Loeffler's Vale Carissima and Tik e Tok by Jungst; the United Singers of Detroit sang Strauss' Blue Danube under the leadership of Hans Hagen, while Cleveland itself contributed a children's chorus under the direction of Russell V. Morgan.

That evening, for the final concert, came Lawrence Tibbett as soloist, doing an intensely fine bit of work in two songs with orchestral accompaniment: Strauss' Caecilie and an arrangement of Albert Gehring's Im Mai by Rudolf Schuller. Later in the program Mr. Tibbett's fresh and beautiful baritone was heard in the final scene from Die Walküre, and he sang the solo part in Attenhofer's In einer Sturmnacht sung by the male chorus under the direction of Hugo Anschuetz.

The mass chorus again sang, doing Tschirch's Die linden Luft sind erwacht, Die Lorelei, Radecke's Aus der Jugendzeit, Frühling am Rhein by Breu and Podbertsky's Friedrich Rothbart, with conductors Karl Reckzeh and Hugo Anschuetz holding the baton. The orchestra played Wagner's Kaiser Marsch, the Transformation Music from the opera Monika Vogelsang by Rudolf Schuller, and the Prelude to the Meistersinger von Nürnberg, while the 12,000 people who attended the final concert united in giving Bruno Walter a rousing farewell that must have made a most pleasant memory for that talented conductor to carry back with him to Germany.

E. C.



Harvey Patterson photo

MITCHELL'S LAKE BAT ROOST  
erected April 2 1911

abode and take up quarters in the modern scientific and safe bat roosts that he had provided for them.

San Antonio had even provided a Municipal bat roost at a cost of \$1,000, and in order to force the bats out of their then habitations and cause them to enter the new ones the city fire department used the city hose, and after a persistent but cruel duel forced the bats to flee from their old homes. Dr. Campbell, being a lover of bats, saw the cruelty that this method was inflicting on his little mute friends so he decided that some less drastic method would have to be tried.

He then began to consider the bats' likes and dislikes, and he soon found himself engrossed in a study of the bats' wonderful auditory development which is so sensitive that the bat can hear the very flutter of a mosquito's wing, and through its sense of hearing it performs the most important of all biological functions, getting its living, by directing its course in the air.

Dr. Campbell had made repeated experiments with bats and their likes for sound waves, so he conceived the idea of using disagreeable tones for the purpose of displeasing the bats. He argued that bats do not object to the soft but vibrant tones of a pipe organ for they will find lodgment in a church steeple and sometimes while the organ is being played they will attend church services at night. He then thought of using a brass band with its cornets, clarinets, piccolos, saxophones, cracking trombones, crashing cymbals and thumping drums. Not having a band at hand he naturally thought of using a band record on the phonograph instead. He immediately got out his records and among them he found just the sort he was looking for. The Cascade of Roses, a waltz, Victor Record No. 35047-A, played by the Police Band, City of Mexico, and it was tried on his phonograph.

By the aid of his young Mexican assistant, Little Joe, the phonograph was taken to the "Old Ranch House," where thousands of bats were in possession of the second story at 4 A. M. Little Joe, as chief musical director, started the band playing and in a short time the bats began to drop out of the sky as was their habit after a night spent on the wing. They would circle the building a half a dozen times and then they would fly away and disappear. The music was kept up until the sun was quite high.

At 5 P. M. the phonograph was moved to a "shack" where another roost was held. These slumbering bats' little ears were pelted with the Cascade of Roses and the very first measures caused the bats to shift their positions and to show that they were being agitated. But with the first fortissimo they began leaving, first in singles, then in pairs, then tens and hundreds in one continuous stream, until they had all departed.

This concert was also repeated the next morning but not a single bat returned. Both of these houses stood for six

**Sophia Brillante Liven a Successful Teacher**

Sophia Brillante-Liven, who came to Chicago two years ago from Petrograd, where she had been one of the head piano instructors of the then Imperial Conservatory, has

second prize of \$300. Both these youngsters are students from the class of Sophia Brillante Liven.

Recently Mme. Liven gave a Beethoven sonata program together with Jacques Gordon, violinist, concertmaster of



SOPHIA BRILLIANTE LIVEN  
successful piano teacher



ROSALYN TURECK AND MIRIAM MESIROW  
Pupils of Sophia Brillante Liven



met with considerable success in America not only as soloist but also as a pedagog.

It is quite an honor for any teacher to have one pupil win a prize in a competition, but it is remarkable when one teacher is able to have two students return winners in an open tournament. Recently in Chicago, a Children's Piano Playing Tournament, open to all pupils enrolled in public, parochial and private schools and pupils of individual teachers of Chicago and vicinity, brought forth 15,000 contestants. Preliminary contests were conducted throughout the city and the winners took part in a district test. Following the district test, three semi-finals were held—one for each of the various classifications—at which a total of thirty winners were chosen.

On June 8 the thirty contestants appeared in the ball-champion honors in the grand finals. In the second division room of the Stevens Hotel in Chicago to compete for Rosalyn Tureck won the first prize, which brought her \$500 in cash, and in the third division Miriam Mesirow won

the Chicago Symphony Orchestra, and their work was pronounced perfect by experts. Mme. Liven has a very large class of beginners as well as of advanced students and professionals. Her work has been endorsed by many of the world's most prominent artists.

**Caxton Society Meets**

Seventy-five guests attended the meeting of Chapter 131, Caxton Society of Arts, on June 21, at the home of Mrs. Anna Beese. Lina Philippine Kreuder presided at the meeting and introduced the speaker, Lewis W. Armstrong, who spoke on the cultural value of music and the need for such a club in the community. Laura E. LaPrise spoke briefly.

The Caxton Society of Arts aims to take up music from the appreciation standpoint. Most musical organizations existing today are composed of musicians; it is not necessary to be a musician to join the Caxton Society, but one must be merely interested in music and anxious to understand it.

The entertainment for the evening was provided by Robert Kamidi, formerly of Japan, accompanied by Mrs. Bidwell G. Holmes; Natalie Eldridge, vocalist; Mrs. Louise Oakley, of Babylon; Mathias J. Sessler, violinist, and Lilian Frances, who sang several selections accompanied by Alberta Lauer.

**Lucia Chagnon to Sing in Europe**

Lucia Chagnon, lyric soprano, is leaving for Europe on July 9 and will sing in Germany, Austria, Italy, France, Belgium and other countries. She has appeared in concerts all winter throughout New England where she has delighted throngs. Her voice has a delightful quality and is smooth in all its registers.

While abroad Miss Chagnon will spend some time with her former teacher, Lilli Lehmann, who now spends her declining years in the beautiful section of Berlin known as Grunewald. She will also spend some time in Salzburg, Mozart's native city, and expects to return in March when she will make her New York debut. She will be accompanied by her companion and secretary, Emelia Cloutier, who



LUCIA CHAGNON

has studied with Mme. Lehmann. Miss Chagnon was scheduled to give her last recital before leaving, June 30, at Pawtucket, R. I.

**Mrs. Snodgrass' New Quartet to Be Heard**

Louise Harrison Snodgrass, distinguished pianist and composer of Cincinnati, was recently in New York, where she interviewed several publishers and musical lights. It has just become known that her latest song entitled Enchantment, written for and dedicated to Florence Austral, will be programmed by this singer this coming season. The composition has a flute obligato which will be played by Amadio, husband of Mme. Austral. Richard Crooks has taken up five of Mrs. Snodgrass' songs which he will sing this year; likewise Nevada Van der Veer, John Barnes Wells and Frazer Gange.

While in New York, Mrs. Snodgrass also had interviews with Walter Kramer, William Reddick and Frank La Forge. Her new quartet for women's voices, a fine musical setting of a published poem, Seeking, met with considerable success when it was sung recently in Cincinnati by the Matinee Musical Club at the Gibson Hotel. This quartet is to be used early next season by the New York Glee Club, under the direction of William Reddick.

**Cleveland Institute Notes**

CLEVELAND, OHIO.—Music seldom heard in concert halls made up the programs during the first week of the annual series of summer concerts given by the Cleveland Institute of Music. Three series, illustrating the history of musical literature for voice, piano and violin, were given by three of the Institute's distinguished artists—William Simmons, Beryl Rubinstein and Josef Fuchs. An additional series, though a shorter one, which is to be included in the unusual concerts, will cover the history of cello literature. It is to be given by Victor de Gomez.

The first of the programs, which opened the series and attracted a large number of music lovers, was the vocal concert by William Simmons, which marked his Cleveland debut and established him as a member of the Institute faculty.

**James Westley White in Creation**

The newspaper of Winthrop College, Rock Hill, S. C., the second largest school for women in the United States, had the following to say of James Westley White, bass-baritone, who sang there recently in a performance of Haydn's Creation, part of the spring festival there: "Mr. White, who has already won the approval of high critics, sang the bass solos with distinction of voice and style. The recitatives were given a sincere and beautiful interpretation, all the parts for bass being handled by Mr. White in a musicianly and masterly fashion." Another paper, in speaking of Mr. White, said he had "a voice of fine quality and wide range, which he handles with fine control."

**Moiseiwitsch in Three Recitals**

Benno Moiseiwitsch, pianist, will give three recitals in New York next winter: January 2, 22, and February 12, all at Town Hall.



"His fine portrayal of the old negro slave was one of the cleverest bits of lyric acting we have ever heard."

—Atlanta Journal.

*Frederick Gunster.*  
TENOR

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News, Feb. 9, 1927

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## Some Early Announcements



*Soloist with the*

Boston Symphony Orchestra, Symphony Hall, Boston  
— Monday Evening, Jan 23, 1928.

Chicago Recital, Studebaker Theatre  
— Sunday Afternoon, Jan. 29, 1928.

New York Recital—Date to be announced

Boston Recital, Symphony Hall  
— Tuesday Evening, Feb. 14, 1928.

## *Characteristic Press Encomiums*

### PARIS

"To hold an audience breathless for more than two hours, exclusively with the piano, is a difficult task. Miss Dai Buell so acquitted herself, however, thanks to an abounding possession of a talent uniting delicacy with passion, technique with virtuosity. Classics and moderns passed alternately under the fairy-like fingers of the gracious concertist. The playing of Dai Buell is brilliant; her execution is perfectly balanced, that of her octaves in particular displaying a marvelous legato." (Maurice Galerne in Le Courier Musical.)

### LONDON

"There was that in her playing which told of vitality and fresh mindedness, and that in her technique which told of a careful and well-disciplined training. The essential qualities in this pianist's make-up can briefly be said to be a refined intelligence, an acute rhythmic sense, and the ability to think and feel in terms of phrases and groups of phrases." (London Daily Telegraph.)

### WIESBADEN GERMANY

"... such a masterly rendition of Schumann's C major Fantasie, that I was immediately captivated. It displayed a brilliant and thorough technical education, with great force and passion in the interpretation. ... Later Miss Buell played Schumann's 'Papillons', wherein she showed real romantic feeling, humor, poetry and fantasy." (Prof. Otto Dorn, in Tageblatt.)

### NEW YORK

"Miss Buell played the gigantic work (Liszt Sonata in B minor) with a verve and clarity, a tenderness and passion, a keen sense of tone color, a firm but rubato rhythm, that held her hearers spellbound." (Henry T. Finck in the New York Evening Post.)

"In addition to her gift for choosing wise and instructive remarks, Miss Buell has a zealous and reliable mastery of the piano." (Deems Taylor in the New York World.)

### BOSTON

"Bach's music was played with delightful clearness, understanding and tonal beauty. How entrancing the Siciliano! ... The music of Beethoven gave Miss Buell full opportunity to show her facility, her tonal charm, her taste and a certain feminine elegance." (Philip Hale in the Boston Herald.)

"She sits in a niche of her own among the young pianists of the hour." (Boston Transcript.)

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## CAUSERIE CONCERTS

Recitals of Pianoforte Music with Interpretative Remarks  
of which the

Chicago Tribune (Elmer Douglass) wrote on April 25, 1927

"Dai Buell, a Boston pianist, lecturer, and musical enthusiast, has at the moment of this writing completed a piano lecture-recital, and outdone in sympathetic and enthusiastic appreciation, by word and in delicate, lovely, playing, just about everybody, anywhere. I'll get up at three A. M. to hear her talk or play. For instance, her Bach number sounded like Mozart—so much for dainty touch. Schumann's 'Papillons' were charming tone poems. In Grieg, MacDowell, Chopin, Bach and Paradies (this latter selection 'Toccata', was more Bach-like than the Bach number)—poetry, sympathy, imagination, sincerity, were both descriptively and in the playing so convincing that she leaves no doubt about her interpretation being correct."

For further information, dates and terms, address:

Direction of Dai Buell  
Aloha Bungalow,  
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## HELEN STANLEY DISCUSSES SUBJECT OF PERENNIAL INTEREST TO ALL SINGERS

In Interview Tells How Simple it is to Retain a Slim Figure.

The reduction of arms and the limitation of the waist-line is a subject of perennial interest to all singers. They realize too well that all things being equal, it is the voice without the avoirdupois that wins. And so, while some fast, and others pray, still others employ their rising hours in such desperate expedients as rolling around on the floor, turning somersaults, and courting high blood-pressure with various indoor apparatuses. In fact, the phenomenon of a slim singer inevitably brings up the question—is he or she constitutionally built that way, or by what means has this Nirvana of perfect peace been attained?

The question crowds out all others before the satisfying picture of prima donna loveliness that Helen Stanley presents to the eye. She sat that late afternoon at Sherry's, a graciously slender figure in a one-piece frock of pale green crepe de chine, which showed beneath her open coat of sage-green kasharada. On her head a close-fitting hat of Bangkok straw jealously allowed only a blond curl or two to escape. A green leather handbag with monogram of dull gold carried out the general color scheme. No jewelry—not even a pearl necklace—but on her left hand a platinum circlet and one platinum-set diamond ring. In short, she was a picture of that simplicity which in its perfection is the result of studied care.

Around us were small tables at which lovely hand-painted ladies, in various stages of avoirdupois, sat chatting over cups of chocolate heaped high with whipped cream, luscious babas à la crème, peach melbas, and fruit sundaes. But before Mme. Stanley's place lay, in all its unbuttered plainness, a slice of dry toast—this alone, and nothing more—and the cup from which she drank held only tea. Was this then the secret of her power over the Grim Creeper, Flesh?

Mme. Stanley confessed that it was. For six months now she had followed a Spartan regime of denial, and measured by inches, it was a success. That morning at her cos-

gave a very interesting explanation of why human-beings were all so different, diatetically.

"Haven't you known people who break out into a rash at the very taste of a strawberry? Well, it's because there are certain chemicals in the person and the strawberry are not affinities. I can't remember just what the chemicals are," Mme. Stanley's smile shed a pleasing warmth over the chill surface of bio-chemistry, "but," she continued, "the most interesting part is that when you are quite up in this science you can analyze people at sight."

"For instance?"

"Well, when one sees a lean, hungry-looking person with thin hips and prominent knuckles, he belongs to the calcium type. He—or she—will be a person of settled habits, given more or less to arteriosclerosis in old age, not much on musical comedies, but preferring the fireside and felt slippers. The lecturer said these people made especially good husbands and wives, if you let them have their own way. Then, the bulky type of person that seems to run to stomach has an excess of—was it potassium or hydrogen?—Anyway, such people make good bankers or bakers or social reformers. I'm afraid I haven't given you a very



HELEN STANLEY

tumer's, it had been necessary to take in the seams of her Tosca costumes which she was having refitted.

"You can imagine how it has encouraged me to go on," Mme. Stanley radiated, "and gradually I may come to prefer this to sweets." She ended on a hopeful cadence, nibbling stoically at her toast.

But diet is not all. One must exercise, too. Mme. Stanley measures it in miles—two a day at a brisk pace. "If one is willing to walk a mile for a Camel," she pointed out, "surely two miles for one's figure is not asking too much." In fact, Mme. Stanley would have you know that this reducing business is a war to the bone—a daily and bitter struggle between the flesh and the devil of good-eating and soft-living.

That is, of course, if you happen to be a carbohydrate. This startling and cryptic statement called for elucidation, and Mme. Stanley was nothing loath to shed light on the subject. She confessed however, that she knew very little about it. She had heard a lecture on bio-chemistry, which

*"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."*

*The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Com, any.*

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good idea of bio-chemistry," the pretty singer sighed, "It's really quite complicated, with such excess compounds as silicon-magnesium and sodium-calcium. One needs an expert really, to analyze one, just as in psycho-analysis."

Mme. Stanley admitted that she had never been psycho-analyzed, but she imagined it was very similar to being interviewed. "But it would be nice," she mused, "if specialty writers would only think up some fresh subjects. There's really nothing striking any more in prima donnas stirring up cakes and salad-dressings. If the theme of domesticity must be stressed, why must it necessarily always be in the kitchen? To my mind, painting the furniture is far superior to any other type of domestic activity, and it lacks the element of personal risk to be found in prima donna cooking."

Mme. Stanley gleefully told of having painted the entire guest-room in her home, and this included the window-frames and wainscoting. The color scheme of the furniture is a delectable shade of apple-green and on the panels of the dressing table and the chair-backs she had painted—no, not painted—(here, truth for the moment crushed to earth, rose triumphantly) she had by the process of decalcomania, imprinted clusters of pink apple-blossoms. "You can buy all sorts of designs at the Five and Ten Cent Store, even to Watteau shepherdesses," she continued. "The only trouble, is, there seems to be no stopping, once you are started. The urge propels you from room to room, until it is all you can do to keep from painting the piano and the bird-cage. One has to use self-restraint."

Mme. Stanley glanced hastily from the banana short-cake being consumed by a heavily-built dowager at a near-by table, to her own plate of chaste toast crumbs. "But I am used to that," she sighed faintly, pouring herself a second cup of sugarless and creamless tea.

### Addresses Wanted

The MUSICAL COURIER will appreciate receiving the present address of the following:

Alice Brotherton  
George Westlain Davies  
Charles Haubiel  
Kellert Brothers String Quartet  
William Streett of the Streett New York Players

### Edward Collins Now Doctor of Music

Edward Collins, who on June 23 last was made an honorary doctor of music by the Chicago Musical College, was born November 10, 1889, at Joliet, Ill. Coming from a musical family, he studied first with his sister and subse-



Morrison photo

DR. EDWARD COLLINS,

Upon whom the Chicago Musical College conferred the degree of Doctor of Music on June 23.

quently at the Chicago Musical College with Rudolph Ganz, afterwards studying in Berlin at the then Royal High School, taking composition with Humperdinck, conducting under Max Bruch, and counterpoint with Kahn. He made his debut in Berlin as a pianist in 1921. The following season Mr. Collins toured the United States with Mme. Schumann-Heink. During the season of 1913-14 he was assistant conductor at the Century Opera in New York, and during the summer of 1914 was assistant conductor at Bayreuth.

Mr. Collins served a year in the army in France as interpreter and (after the armistice) bandmaster. He has appeared with the Chicago Symphony Orchestra as pianist (in his own piano concerts) and as conductor of his own orchestral compositions, and also in St. Louis. Next season several of the leading orchestras will perform his works. At the Evanston Festival in 1926 he won the first prize of \$1,000 among eighty competitors. Mr. Collins is now an instructor at the Chicago Musical College.

### Wolfsohn Bureau Offices Redecorated

Things have happened around the Wolfsohn Musical Bureau of New York, Inc., lately and anyone suddenly opening the door will think that he has entered the wrong office. After a hectic three weeks, order is issuing out of chaos and visitors will now have a chair to sit on. Walls have been knocked down and new ones built, and instead of private offices there is one large room, where everyone but John T. Adams may be found. A new office has been built for Mr. Adams, who may be detained in Europe by the press of business longer than he anticipated, but it is expected that he will arrive in New York somewhere around the middle of July.

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JUNE 21, 1927.



AS VIOLETTA

"THEN CAME TO THE STAGE A YOUNG WOMAN BY THE NAME OF MARIE BRONARZYK, WHO SANG REMARKABLY WELL THE ARIA, AH, FORS É LUI from VERDI'S TRAVIATA. MISS BRONARZYK HAS A NAME DIFFICULT TO PRONOUNCE AND DIFFICULT TO REMEMBER, but NOTE IT, AS BEFORE LONG IT WILL BE ON MANY TONGUES. SHE REVEALED A VOICE OF UNCOMMON BEAUTY BIG IN ALL REGISTERS AND SHE TOOK THE AUDIENCE BY STORM. NO DOUBT SHE WILL BE SECURED BY THE MANAGER OF ONE OF OUR OPERATIC HOUSES BEFORE MANY MONTHS HAVE ELAPSED. SHE IS A COMER."—Rene Devries in Musical Courier.



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## ARTISTS EVERYWHERE

**Florence Austral**, English dramatic soprano, whose success in this country during the last two years has been phenomenal, finished the season this year in a blaze of glory at the Cincinnati Festival, where she made her American debut two years ago. She sailed with her husband, John Amadio, flutist, on the S. S. Caronia, June 18. After a rest at their English country estate, they will begin a two months' tour of England on October 2, appearing twenty-seven times in thirty-eight days. Miss Austral will return to the United States the first of January for an extended tour.

**George Cehanovski**, Metropolitan Opera baritone, was specially engaged by the St. Louis Goltzman open-air grand opera company to sing Sharpless (Mme. Butterfly) with Ernest Knoch, conductor, last month, with more appearances to come later.

**Zoe Cheshire**, harpist and teacher, formerly professor of the harp at the Guildhall School of Music, London, England, now has her studio in New York. In addition to her teaching, Miss Cheshire appears in concert and fulfills church, orchestral and radio engagements.

**Rosseter G. Cole** during July and August will again teach at Columbia University, where he has been head of the music department in the summer sessions since 1908.

**Esther Dale**, concert soprano, and **Felix Salmond**, British cellist, have been engaged for a joint recital at Erie, Pa., next February.

**Mlle. d'Astoria**, French coloratura soprano, sang La Marseillaise and The Star Spangled Banner from the balcony of the Hardman warehouses on Fifth Avenue, New York, on Lindbergh Day, June 13, and was cheered by the crowds who heard her. It may interest many of her listeners to learn her identity through these columns. As her name had not been announced, papers spoke in a complimentary way of the beautiful mysterious singer.

**Marie De Kyzer**, soprano, appeared as soloist with the Dongan Council K. of C. Glee Club of Brooklyn, Frederick Short, director, May 18, when she won favor with the large audience, being called upon for several encores in addition to her three appearances on the program. Mr. Short played sympathetic accompaniments. She also appeared as soloist with the Flushing Oratorio Society in Mendelssohn's Hymn of Praise and Cowan's Rose Maiden, Flushing High School Auditorium, May 9. The Flushing Evening Journal said: "Mme. DeKyzer, who has a charming personality and admirable voice, sang in beautiful fashion. . . . As the program progressed the singers became great favorites; those responsible for selecting them should be commended."

**Vladimir Dubinsky** is spending the summer at Briarcliff Manor, N. Y., where he directs the Briarcliff Concert Trio at Briarcliff Lodge. The personnel of the trio includes Joseph Yasser, pianist and organist; Walter Edelstein, violinist, and Mr. Dubinsky, cellist, all of whom have been enthusiastically received at the concerts given on Sunday evenings.

**Gita Erstinn** made as great a success, in her appearance as soprano soloist at Kingston, N. Y., May 18, as she did recently in Poughkeepsie. The Evening Freeman said in part that she was "given an ovation such as Kingston audiences seldom accord a singer. . . . A pleasing, gracious personality, and a beautiful soprano voice, at once put Miss Erstinn in rare favor with her listeners, both those in the auditorium and on the stage. It was a delight to listen to a fresh, fine, unforced voice coupled with such artistic interpretation. . . . (she) proved a versatile singer; Honey Chile (Strickland) was captivating. . . . All were keenly alive to the beauty of her singing. . . . unshamed tears came to the eyes following her singing of Carry Me Back to Ol' Virginny, sung to a background of three hundred men's voices."

**Lucy Gates** has joined the Cincinnati Zoo Oper Company for a two weeks' engagement. She is singing Marguerite in Faust and Felini in Mignon during the period from July 3 to July 18.

**Gloria Godwell**, soprano, was scheduled to give a song recital at the Nixon Theater in Pittsburgh, Pa., on July 1, accompanied at the piano by Elmer Zoller.

The Grand Opera Company of New York, Zilpha Barnes Wood, musical director, appeared on the program of the Catholic Benefit and Fashion Fete, June 26, at the Casino Theater. The group sang the Barcarolle from The Tales of Hoffman, and Mrs. Wood directed the orchestra. The proceeds of the benefit went to St. Joseph's Summer Institute, a summer camp where 1,000 children are given vacations. Rev. Joseph M. Congedo is the executive head, and the Right Rev. Michael J. Lavelle is president.

**Suzanne Keener** will sing at Lakeside, Ohio, on July 13, at a convention to be held by sixty women's clubs of Ohio. The following day will find her fulfilling an engagement at Miami University at Oxford, Ohio. Solon

Alberti will be accompanist on both occasions. Twenty-three dates already have been booked for Miss Keener for next season, six of which are on the Pacific Coast.

**James Massell**, owing to unforeseen circumstances, announces that he will remain in New York during the summer, accepting pupils during this season. Nina Massell, his wife, is the much appreciated pianist and coach of the Massell studios.

**Lauritz Melchior** wrote Mr. Klibansky, his teacher, of his remarkable success in London, in Parsifal, Siegmund and Siegfried. He is singing in the Covent Garden opera season, and has received very complimentary notices. He left for Bayreuth, where he will sing at the Festspiel, and has signed a contract to sing twenty performances at the Hamburg Opera House. Mrs. Otto Klemperer and Anna Schorr Scheffler also had successful appearances at the Wiesbaden and Berlin opera houses. Ruth Thomas was heard in The Pirates of Penzance in Providence, and George Houston (Rochester Opera Company) has joined Mr. Klibansky's classes in Boston. Jeralkine Calla Nolan gave a program over station WNCY on June 2, and Cyril Pitts and James Phillips are members of the Silverton Quartet, which is heard Wednesday over station WEAF.

**Ida Grey Scott**, whose summer master class in New York began July 1, returned from a stay in Indianapolis, where she was the guest of honor at many social affairs. Her New York career, including the highest paid church positions (soprano, Grace Church, and prominent Temples), her many appearances in concert and ora-

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torio, all this is well recalled by music lovers of a generation ago. She attended the Federation of Women's Clubs at Grand Rapids, greeting many old friends, and it is recalled she was a member of the National Federation Music Committee for three terms, and was the first to urge opera in English before that body. Following her master school she will return in November to her Los Angeles studio. She recently gave a talk on The Human Voice in Song for a prominent music club, this being full of many interesting statements and experiences.

**E. Robert Schmitz** was scheduled to arrive from Europe the first of the month and to go immediately to Colorado Springs for his annual summer master class. While in Europe he concertized in Holland, Italy and France and also attended to his duties as international president of the Pro Musica Society. Mr. Schmitz contributed his artistic services at the last Pro Musica concert in Paris and his playing was one of the outstanding features. This concert was really an international one as composers from Holland, Roumania, America, France and Austria were heard, and Mr. Schmitz did some interesting propaganda work for American music.

**Ethelynde Smith**, soprano, fulfilled a return engagement at the State Normal School in Glenville, W. Va., on June 8, and the following morning sang a group of songs at the commencement exercises of the school. She was greeted with a capacity audience at her concert, and the press reports were complimentary concerning her artistry. One report, that of the Glenville Pathfinder, said in part: "The program was one of the best recitals ever heard in Glenville. Miss Smith sang her pleasingly varied numbers, comprising her Songs of Many Nations program, before a large crowd in the college auditorium. Her work was greatly enjoyed by the audience and she was obliged to add a number of encores."

**Charles Stratton**, tenor, will sing Beethoven's Ninth Symphony for the twentieth and twenty-first times at the

New York Stadium with the Philharmonic Orchestra on July 19 and 20.

**Jerome Swinford**, baritone, has signed contracts for a mid-western tour of two weeks in the autumn.

Pilar-Morin Sponsors Benefit for Sheridan  
Monument

A dramatic and operatic concert for the benefit of General Philip Sheridan's Monument, which is to be erected in Central Park under the auspices of the Allied Organization of the Grand Army of the Republic, was given on June 27 in the spacious and attractive studios of Mme. Pilar-Morin on Central Park West. Mme. Pilar-Morin presented a program of music and recitations which incorporated her own exquisite talent and that of several of her young students. She has long been associated with the theater, and has developed and been trained to such an extensive degree that she is today instructing both dramatic and vocal talent.

The concert proper opened with a charming and effective little sketch called The G. A. R. Grandma's Apparition. In a hazy distance, Rietta Winston, as grandma, could be seen rocking gently while she told the story of her memories appropriately versed to the ballad A Cottage by the Waterfall. Miss Winston sang her number well and presented an elusive vision which easily put her audience in a responsive mood. Following close on the idea of Grandma, little Margaret Vareschi gave a delightful dramatic reading, When Grandma Danced the Minuet. This was not merely just an idea of the minuet as danced by grandma, but was practically a character sketch of the beloved old lady. The little speaker gave a very graphic portrayal by her actions and excellent inflections of grandma's varying spirits; she is graceful, completely at ease and also a vivacious little dancer. The opera soliloquy of the first act of Pagliacci, sung and acted in costume by Ethel Fox, artist pupil of Mme. Pilar-Morin, is an original arrangement of Pilar-Morin. Miss Fox, who has studied only with the one teacher has a beautiful operatic soprano voice. It is of wide range and unusual resonance in its entirety. Furthermore Miss Fox sings with an intensity of dramatic feeling which unless she had good training in the use of her voice would cause a strain. As it is, Miss Fox sings with a complete lack of self consciousness, naturally and convincingly. Her portrayal of Nedda in her scenes with Tonio and Silvio was done with excellent effect and to an extent that one was barely conscious of the absence of the characters. Miss Fox also sang a group of songs—Love, I Have Won You, A Bergerette, The Cuckoo, and The Lord Is My Light. This young singer is as much at home in songs as she is in arias, a rare ability in any artist but especially when one is still in the studio. Margaret Hawes is a clever little actress who offered three dramatic readings well spoken and genuinely interpreted.

The crowning event of the program was the character bit Mme. Pilar-Morin did personally as Mme. Rachel. Her interpretation of the actress in preparation in the dressing room was a vividly colorful sketch. The actress was portrayed as an affectionate, bright and vivacious artist, highly emotional but lovingly kind. Mme. Pilar-Morin injected into the characterization all the many details of joy, sorrow, vanity, charm and attractiveness which are closely associated with highly sensitive persons. The artist has at her command a wide knowledge of human nature which she capably involves in building her scenes. The distinguished actress was applauded to the echo and rendered two encores.

Prior to the program the presentation was made by Mme. Pilar-Morin and Mrs. Holland during which both spoke appropriately on the work of the organization. A pledge to the flag was made and The Star Spangled Banner sung with a fervent patriotic feeling by Rietta Winston, joined by other members of Mme. Morin's class—Edith Nichols, Jane Snow, Tillie Lipner, Ruth Becker, Lillian Valley, Jean Lipman and Mr. Doerr. In the audience, which was a large one, were many of the veterans of the G. A. R., and quite a number of daughters and granddaughters of these distinguished men. One must not forget also the excellent work of Martha Thompson, who was an accompanist of fine ability.

## Twelfth Annual Concert by Reed Pupils

The twelfth annual concert by pupils of Lynnel Reed was given in Collingwood Hall, Toledo, Ohio, on June 21. The program was made up of an interesting number of selections by an orchestra of seventeen pieces; two selections by a string orchestra (composed of Matilda Burns and Cecile Vashaw, viola; Emily Rairdon and Grace Bronson, cello, and Peter Malone, contrabass); a group of pieces by Dorothy Shadle, soprano; and the following compositions by the soloists of the evening: Cavatina (Bohm) played by Glen Maun, Hejre Kati (Hubay) played by Earl Twietmeyer, concerto in D minor (Vieuxtemps) by Donald Armstrong, concerto in E minor (Mendelssohn) by Jane Davies, and Rondo Capriccioso (Saint-Saëns) by Edith Denman. Miss Marana Baker was the accompanist of the evening. The soprano, Miss Shadle, is a pupil of Corinne Rider-Reed.

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## GANNA WALSKA IS COMING TO AMERICA

MUSICAL COURIER Interviews Singer in Paris—Her House, Personality, and Plans.

A clearly defined and sharply drawn personality is always of tremendous interest and it is this which has made Madame Ganna Walska stand out as a figure of international scope. After several years absence from the professional stage in the United States, she has finally made the official announcement of her projected return there to appear in opera, concert and oratorio. Since this is the first time that the bulletin is being made by the artist herself, previous reports having emanated from the imaginative brains of newspaper reporters, a MUSICAL COURIER reporter deemed it of interest to see her in Paris recently, and question her regarding her plans.

Madame Walska possesses the cult of the antique as is quite evident by the most cursory glance over the fine mansion she occupies in a fashionable section of Paris. It is there that she lives and works. Her personal apartment is furnished in early Louis style: sea green walls with heavily embroidered chairs, the arms and curving legs of which are painted in a dull ochre. There is a soberness about the rooms, a lack of the satin and glitter which now has made the Louis atmosphere commonplace. A grand piano in the corner, with scores propped up in convenient spots for work, stand as mute evidence of the serious purpose of the owner's life. And the scores are well pencilled. A long mirror is placed to help the singer in her dramatic training.

This severe workroom is given a touch of intimacy by the charming bronze statue of Madame Walska by Baron Rausch, in which she is shown sitting with widespread skirts in the tight fitting and low cut corsage of the early nineteenth century. Three long curls accentuate the graceful lines of the neck. A charming picture by Drain shows Madame Walska in several different poses, a most original way of making a comprehensive portrait. On the chimney a bust of Madame Walska by Madame Ochse, in sparkling white marble, adds another touch.

In the midst of this discreet and simple elegance, Mme. Walska moves with equal simplicity. The house is very quiet. Not a servant is visible; an old and motherly concierge receives visitors at the door with unpretentious graciousness. The mechanism by which the huge house operated is invisible.

"I have no definite plans as yet," Madame Walska answered, "except that I now am ready to return to the United States. And this is the first time that the announcement comes from me. Unfortunately in the past, many self appointed ambassadors have made public plans for me, thus creating a reputation that I am not a woman of my word, which is not true. It was to emphasize the authenticity of this announcement that I advertised it myself in the American press. What I will do there professionally, I do not know as yet. Time will work out the plans."

After making a tour of the Central European countries in Madame Butterfly, Madame Walska has just finished singing La Tosca in Austria and Hungary, where the critics

and a mind lively, alert, comprehensive. Her personality is compelling. She seems certain to impress the public and critics of America as she has won them recently in the music centers of Europe.

### Haydn Owens to Europe

Haydn Owens, conductor of the Haydn Choral Society of Chicago, left July 2 with his chorus for a concert tour of the British Isles. Mr. Owens took with him a mixed chorus of fifty voices. Concerts will be given this summer in England, Wales and Paris, the principal concert dates



HAYDN OWENS

being at Rhyll, Colwen Bay, Swansea, Bournemouth, London and Paris, the last two engagements being private affairs. Barre Hills, baritone, will be the soloist. The program will be made up of works by American composers. The tour will last for six weeks. All good wishes to Haydn Owens and the Haydn Choral Society!

### Musicales and Reception for Mrs. John Watson Doe

In her Riverside Drive studio in New York City, June 23, Sibyl Sammis MacDermid gave a musical and reception for her friend, Mrs. John Watson Doe, of Palm Beach, Fla. The function was attended by about one

### Sametini Secured by Musical Courier

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has just been secured by the MUSICAL COURIER to run a department to answer questions pertaining to violin study. Mr. Sametini will begin his duties in the MUSICAL COURIER with the issue of July 14. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important each week.

hundred guests and Doris Doe was the artist of the occasion.

Miss Doe was heard in German, French and English songs and an aria from Gioconda, and in fine voice gave brilliant evidence of her fast growing popularity. She has an unusual share of the equipment necessary for a great artist and seems destined for more than the ordinary musical career.

Sibyl Sammis MacDermid is remaining in New York for the summer due to the enrollment of a large summer class.

### Mischakoff and Boyle to Teach

Mischa Mischakoff, violinist, newly appointed concertmaster of the Philadelphia Orchestra, and George F. Boyle, pianist, nationally known teacher, composer and soloist, have been engaged to teach the students of the Advanced Department of The Settlement Music School, 416 Queen Street, Philadelphia, for the season of 1927-1928.

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BUST OF GANNA WALSKA BY MME. OCHSE

spoke flatteringly of both her singing and her appearance. However, her repertoire is extensive for she is ready to appear in Faust, Don Juan, Le Nozze di Figaro, Rigoletto, Romeo et Juliette and the rest of the repertoire.

The proper costuming of parts is often neglected by singers, who content themselves with makeshifts. Madame Walska has made every effort to prepare herself effectively for the spotlight. All her costumes have been designed by Erté, the exotic Russian designer, known for the originality of his ideas and the daring of his conceptions.

"I'll show you my Erté room," Madame Walska said, leading to a small room next to her bedroom.

Here an entire wall is covered with the quaint sketches familiar to all admirers of this great artist. Walska's entire repertoire is shown, in line and color, an endless number of striking and quaint conceptions. These sketches are carried out by Jeanne Lanvin, the queen of Parisian couturières, who is responsible for many of the picture gowns in which Madame Walska makes her appearances in public.

Many other matters were discussed with Mme. Walska, showing her to be a widely and deeply cultured woman, with a high respect for musical art, an unquenchable love of study,



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## MUSIC ON THE AIR

## PARAMOUNT-COLUMBIA PROJECT

Competition has always been a stimulus to every business undertaking and this factor will mean much if the big Paramount-Famous-Lasky and Columbia hook up fully materializes. The Paramount-Famous-Lasky combination has the Columbia Phonograph Company and the Judson concert management vitally interested in a new network of seventeen stations which will come close to running the National Broadcasting Company a race for supremacy of the air in commercial and other fields of organized radio broadcasting. The plans being laid are elaborate. From the musical standpoint the linking of both Columbia and Judson to broadcasting will give the artistic ambitions of musicians a new impetus. Hans Barlow is to head an orchestra of twenty-two pieces made up of musicians from the Philharmonic and New York Symphony orchestras. The popular dance orchestra will be the Columbia recording band, directed by Don Voorhees. Mr. Voorhees was very popular when he was with WJZ, his excellent work having brought him to the attention of the management of the new network. The key station in the metropolis apparently will be WOR, controlled by L. Bamberger & Co., of Newark, N. J. At present, under the new allocation, WOR ranges on a par with WEAF and WJZ, and from the standpoint of the program listener WOR offers consistently good entertainment. The interest of Columbia in the tie up is more than obvious, owing to the interest of Victor and Brunswick with WEAF and WJZ, and as Columbia records are coming along it is advantageous to have radio allied for exploitation. In return, the station will have the privilege to call on Columbia artists, which list includes many excellent names.

Major J. Andrew White, a favorite of radio fans, has been assigned to take control of the programs of the new network; Harry Newman, of the board of directors of Columbia, and also associated with Paramount, is in executive charge; Robert Simon, music connoisseur, is to write the radio continuity and advertising features, and Arthur

Judson, long associated in the concert managerial field, will book the artists for the new network. A separate booking entity known as the Judson Radio Programs has been organized. The United Independent Broadcasting Corporation will be the formal billing of the company. Already such high standard stations as KMOX in St. Louis and the Chicago Daily News have signed for the network.

The advantages of the new network seem too obvious to need comment, for not only will there be new color added to the interest of broadcasting, but also the calibre of the programs to be broadcast will automatically be improved if stations hope to derive any benefit from their efforts. There is a huge percentage of the public that is anxious for good entertainment and which does not take the trouble to locate the different worthwhile attractions, merely turning on a good station and letting the evening run itself. It is also a fact that the stations which are offering the best programs are the stations best known.

## ON TURNING THE DIAL

Monday, June 27.—WOR, the station which is fast coming into the limelight, inaugurated the broadcasting of a series of concerts by the well known Newark Philharmonic Band, an organization of forty-two widely experienced musicians. The band, under Louis R. Anderson, is in its fifth season and indulges in programs both of classic and semi-classic style. Verdi, Strauss, Wagner, and several selections from musical comedies were chosen for the first program, which was played in a vigorous and skilful manner. It promises well for many delightful nights during the summer. Roxy had many sweet bits. There was a fine rendition of the Tchaikowsky overture and a chorus of a hundred voices in a sublime arrangement of the old Hebrew melody, Eili, Eili. This was done with an effect that was overwhelming, for not only did the voices blend beautifully, but also the arrangement was delightful. In the studio a young coloratura, Beatrice Belkin, made her appearance in several fascinating coloratura numbers. The singer has a flexible voice of power with a clear, wide range. She accomplishes the necessary effects for floratura work with skill. American numbers were played by the Parnassus trio in a most delightful program, including MacDowell, Cadman and Loth.

Tuesday, June 28.—George Olsen's Orchestra, under the direction of Eddie Cantor, presented a group of well known operatic arias arranged for dance orchestra on the Stromberg-Carlson Hour. A twenty minute menu of dance music, immediately following favorite strains, obviously was done to contrast the dance music with the themes of opera. The writer's choice, when it comes to listening to radio music, is by all means the operatic excerpts; of course, for dancing it is different. In the whole program, nevertheless, we enjoyed the fine verve and swing of the ensemble. Woodwinds were featured in the Eveready Hour. It is remarkable how this type of instrument is coming to the fore and there are some excellent performers, too. This was obvious in the quartet of saxophones that hummed the lovely old melody, My Bark Canoe; the following quartet was the

piquant Gavotte of Goossens, for clarinets. Virginia Rea, coloratura soprano, was well chosen to fit in this program with her flute-like quality of voice, which she displayed to advantage in the always acceptable Capinera. There was also included an intermezzo from the Spanish opera, Goyescas, Beethoven's Turkish March for two pianos, and a Shilkret arrangement of a Negro Dance. The Edison Hour, in the second of its recent series, the Musician's Palette, had demonstrations of the cello and double-bass. Jacques Renard, cellist, and Leo Ziporlin, double-bass, were both well skilled in the instruments of their choice. But perhaps it is our love for symphonic music that made us anxiously await the Schubert Unfinished Symphony. This is such soul-satisfying music that it is with fear that we await the attempts of present living musicians to put an ending to the two inspired movements of this delightful lyric composer. As last week, under the title of Musical Vignettes, WOR sent over the air a most delightful musical hour. The ensemble combination was larger than that of the French Trio and which allowed for greater harmonic combinations. The flavor was entirely Spanish, which needs a more luscious background than the delicacy of the quaint program offered the previous week—but this is just a matter of national characteristics. Orchestral numbers were an Andalusian Sere-nade, a tango, a Moszkowski dance, a Sevillanos and March of the Toradors. Charles Premack again was heard in several selections which unfortunately, owing to other stations interfering, could not be properly appreciated. Virginia Nubegen's voice was particularly lovely in the Frank La Forge arrangement of Estrellita, always a favorite.

Wednesday, June 29.—Franklin Bauer, tenor, and Rex Schepp have a decided talent for southern melodies. This evening they had a particularly happy time with them. Me and My Pardner, Darryl's Dream, Albert Spalding's Alabama, and The Lonesome Road brought visions of farm lands and mummies and old colonial homes that for anyone who has a spark of romance and imagination must have their appeal. The Goodrich Hour, now fixed for Wednesday evening at an earlier time, shared its honors evenly with the Silvertown Orchestra, the Masked Tenor and the Silvertown Quartet. The Masked Tenor still has us guessing as to his identity, and there is an excellent basso who does some individual work in the quartet whom we wonder about too. Only a few minutes did we have with Goldman and his band, just long enough to hear Lotta Madden give the Herodiade aria, Il est Bon. Some consider Massenet music saccharine; in these days of modernism he ought to be grateful relief even to those who have felt this way about him. Stephen Czukur's hour of music presented the Ukrainian Vocal Ensemble, under the direction of Stefan Slepoushkin, in a program of Ukrainian and Russian folk songs. The artists have had a successful tour and will have another under the management of Mr. Czukur.

Thursday, June 30.—The early evening was fraught too much with the tenseness of the aerial flight for one to take particular note of the earlier programs. However, previous to the Four Bards an orchestra over WEAF gave an excellent rendition of the Mozart overture from Don Pasquale and a Saint-Saens Sarabande. We were sorry not to find out who the performers were for the work was clean-cut and well done. The Four Bards, gay participators of the air entertainment, peeled forth Genevieve, Sweet Genevieve, By the Brook, and a Stephen Foster song. These were done with a quaint charm and fine modulation. The French Trio brought a delightful fancy with its program over WOR entitled A Street in Paris. The announcer's colorful and graphic details and the deft manner in which the music was weaved in appropriately, were indeed an individual and clever stroke. Before succumbing completely to the bulletins of the flight we heard this charming ensemble give the Massenet Minuet and the Gounod Chantons, Rions. It was during Byrd's perilous voyage that it was forcibly brought to us that in its ability to communicate news such as it did on this occasion, does radio, after all, reach its highest pinnacle of value.

Friday, July 1.—The Cities Service Orchestra and the Cavaliers again proved delightful, and the number which gave especial charm to the concert was a selection named In a Clock Store. The ingeniousness with which this was done was sheer delight. The clever sketch conveyed the impression of countless numbers and varieties of clocks to an astounding degree. With the continual background of a loud tick the multitudinous other clocks came into play with tunes, chimes, runs, cuckoos, gongs, etc., etc. One had a clear mental picture of a stuffy old store in a village town—and recollections of childhood rhymes such as Hickory, Dickory Dock—lovely fancies. Other than this, Whispering Flowers, Grieg's Cradle Song, In the Shadows, and selections from Eileen were the orchestral numbers. The Grieg was especially well done. Henry Byrd, soloist, gave as his share Those Shadows, Carry Me Back to Old Virginia and the famous Daddy song. His voice recorded extremely well, but the selections were not sufficiently varied to hold great interest; the last named song, however, carried its weight in pathos. The Royal Merry Makers of the Royal Typewriter Company, are ever gay; however, their last strains were the only ones we could get after listening to the Cities Service, but the beautifully rendered duet, Watch the World Go By, and the orchestral bit, Hawaiian Guitar, all we heard, were worth listening to. The Philco Hour is another reliable source for good entertainment. The concert opened up with a vim; first came a waltz, then a Moszkowsky bolero, rhythmic, stirring and tuneful. Norman Swain, baritone, was heard in two songs, the popular Drink to Me Only With Thine Eyes, and Water Boy. This last was particularly suited to the artist's voice, with its note of sadness. Mr. Swain is an excellent singer.

Saturday, July 2.—The evening did not hold much of great interest. It is too bad that sometimes the programs for the entire local broadcasting are completely devoid of musical value. Nevertheless we were able to commend Miss White, violinist, who joined Mr. Beebe in the Wurlitzer recital. She contributed two Kreisler arrangements: the Beethoven Minuet and the famous song from Coq d'Or, and a third selection, an antique Couperin work. Couperin seems to be used frequently on the radio.

Sunday, July 3.—The Capitol Family (WEAF) as usual had a very good program, but the highlights as they appeared to us were the baritone rendition of an aria from Donizetti's Don Pasquale and the soprano number, Estrellita. Both these vocalists are equipped with the fundamental



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requisite for singing—a fine resonant voice; furthermore, they sing with taste and deep sentiment. This is valuable and pleasurable singing. Richard Hale also gave My Gypsy. Over this same station Paul Althouse was presented in the Atwater Kent Hour. Mr. Althouse is one of the most popular of American tenors. His voice is robust, sonorous and well schooled. His singing is invariably guided by extremely well developed breath mastery and sound judgment. Another valuable feature of the tenor's singing is his clear diction. He opened his program with De Koven's setting of Kipling's *Recessional*, appropriate for the national holiday. It was given in a manner both sincere and deeply felt. What a Wonderful World this Would Be, Unfold Thy Lovely Pinions, a selection from Mendelssohn's *Hymn of Praise*, In the Garden of Luxembourg, a Hawaiian melody and Kramer's *Great Awakening*, dedicated to the artist, formed the rest of the program. The sketch, *Unfold thy Pinions*, was gathered by Mr. Althouse while on his travels in New Zealand, and with the charming *In the Luxembourg Gardens*, it was one of the choice offerings of the half hour. Mr. Althouse is to appear again on this schedule on two other Sundays. The postponed three-piano concert over WJZ by Lolita Gainsborg, Keith McLeod and Julius Mattfeld, came to pass on this evening and, as a consequence, the Bach D minor concerto was played with an execution of impeccable artistry, well balanced tone and a strict adherence to the Bach Style. There were touches of humor and some points of remarkably well pointed out polyphony. It was delightful music.

## FACTS OF INTEREST

WCGU is to broadcast a "grand orchestral concert" with members of the Philharmonic and New York Symphony orchestras, and also a performance of *Prince Igor* (Borodin) with a cast of twenty-five, under the direction of Erno Rapee. This will take place July 16.

WBAL will offer an Italian program on July 10 when operatic selections and works typical of Italy will be featured.

The Philippine Islands and New York are now in direct radio communication.

International broadcasting of radio programs between United States and Europe should go into effect this fall according to M. H. Aylsworth, of the N. B. C.

Asbury Park has taken over station WDWL. License has been refused to the Fellowship Forum, presumably owned by the Klu Klux Klan.

WJAX, of Jacksonville, Fla., and WHAM, of Rochester, have joined the NBC Blue Network.

Andre Messager, French composer, has filed suit against the British Broadcasting Company for infringement of copyrights. MARGHERITA TIRINDELLI

## Stadium Programs

New York will have the opportunity of hearing the much discussed *Converse opus*, *Flivver Ten Million*, which Willem Van Hoogstraten, conducting the Philharmonic Orchestra, will present at the Lewisohn Stadium next Friday evening. This number was first introduced in Boston, home of the composer, by the Boston Symphony under Serge Koussevitsky, and its skilful orchestration, its quiet, penetrating humor, and its purely musical qualities called forth a warmth of applause rarely heard in Symphony Hall.

Mr. Converse describes his fantasy as "a joyous epic, inspired by the legend, 'The tenth million Ford is now serving its owner.'" The composer aims to depict in music the life of a Ford from the incidents surrounding its birth in the factory to the collision from which the auto subsequently recovers to proceed "on its way with redoubled energy, typical of the indomitable American spirit." The composer himself will assist Mr. Van Hoogstraten at rehearsals of his work and he will be present when it is performed on July 15.

The Stadium's second week will yield two symphonies by Beethoven, substantial offerings of Wagner, Tchaikowsky and Strauss, besides Ernest Bloch's three Jewish poems, *Dance, Rite and Cortege*; Ravel's *Valses Nobles et Sentimentales*, and Delius' *English Rhapsody*, Briggs Fair, novelities which will receive their first hearing at the Stadium. Beethoven's first symphony and Strauss' *Death and Transfiguration* will distinguish Sunday night's program. On Monday evening, following what has become by this time a Stadium tradition, Mr. Van Hoogstraten will present an all-Tchaikowsky program, including the perennially popular *Pathetic Symphony*, the *Nutcracker* suite and the *Slavic March*. Both Richard and Johann Strauss will be represented on Tuesday night, the former by his *Salome's Dance* and the latter by *Vienna Woods*.

Dvorak's *New World* symphony, another great favorite with the outdoor audience, will be played on Wednesday evening, together with the Bloch compositions. Thursday night will feature a Wagner-Beethoven program with selections from *Lohengrin*, *Götterdämmerung*, *Siegfried* and *Die Meistersinger* and Beethoven's seventh symphony. Friday evening, the big night of the week, will be marked by the performance of the *Ford Saga*, as well as Haydn's symphony in G major. Respighi's *Pines of Rome*, which was performed with such success last summer, will be played on Saturday evening on a program with Weber, Wagner, Bach and Liszt.

## Ernest Knoch Sails for Europe

Ernest Knoch, well known conductor, will sail for Europe on July 28 on the *Cleveland*, and while abroad will conduct some opera performances in Germany.

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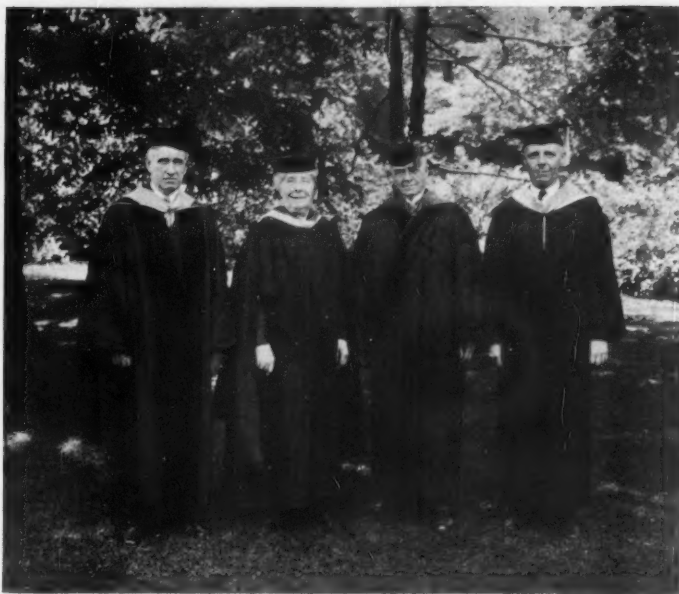
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## CINCINNATI CONSERVATORY OF MUSIC CONFERS HONORARY DEGREES

at Sixtieth Commencement Exercises. Reading from left to right: David Stanley Smith, Dean of the Yale School of Music, who received the degree, Doctor of Music; Bertha Baur, president Cincinnati Conservatory of Music; Dr. Edgar Stillman Kelley, American composer and head of the Department of Composition; C. C. Robinson, Dean of the School of Music at Ohio University, who received a Master of Music Degree. (Chas. H. Langley photo.)

## I SEE THAT

Jeanne Gordon is spending the summer in Europe. Claude Warford is teaching a large class of pupils this summer in Paris, France.

Alice Garrigue Mott sailed for Europe on June 25. Teresa Gluck has returned to Italy to sing leading opera roles at Montecatini.

Mortimer Wilson has invented a contrapuntal puzzle for summer amusement.

Frederick Gunster, tenor, made his second trip to Texas this year and concluded his season at Kingsville on June 15.

Felix Weingartner will teach conducting next September at the Conservatoire in Basle, Switzerland.

Albert Stoessel again will conduct the New York Symphony concerts at Chautauqua beginning July 19.

Clemens Krauss has been engaged as guest conductor in Buenos Aires.

Louise Harrison Snodgrass' new quartet is to be given by the New York Glee Club next season under the direction of William Reddick.

Lucia Chagnon is leaving for Europe where she will spend some time with Lilli Lehmann.

Norma opened the Buenos Aires season and is to be revived by the Metropolitan.

Cleveland held its first Saengerfest since 1893. Many prominent musicians were present when the *MUSICAL COURIER* representative of Paris entertained at the Hotel Ritz, that city.

Heidelberg's Beethoven Festival was most artistic, Furtwaengler being present with the Berlin Philharmonic. The annual meeting of the Association of Swiss Musicians was held in Sion for which musicians came from all over the country.

An opera season by and for the people is having success at the Teatro Nazionale in Rome under the supervision of Martino.

The opera season at the Teatro Adriano is proving successful.

The Ravinia opera season is offering many real treats to its patrons.

Leipzig's Gewandhaus season has been revived, during which Grabner's new Christmas oratorio was well received.

Kathryn Meisle has been reengaged for Rochester.

Cynthia Clark was awarded first prize at the broadcasting contest held June 9, proving a credit to her teacher, Frank La Forge.

Edward Collins has been made a Doctor of Music by the Chicago Musical College.

Marion Talley sang at Ravinia last week as guest artist. Paramount-Famous-Lasky, Columbia Phonograph Co. and Arthur Judson have formed a new radio corporation.

Lina Cavalieri and Lucien Muratore have filed suit for divorce.

Toti Dal Monte triumphs in Buenos Aires.

Ganna Walska is to come to America.

Leon Sametini has been engaged by the *MUSICAL COURIER* to run a department pertaining to the study of violin.

American Opera Company is to appear in New York.

## Samson and Delilah Out of Doors

What is said to have been the world premiere outdoor performance of *Samson and Delilah* took place at Ebbets Field, Brooklyn, on Wednesday evening, June 29, under the general direction of Maurice Frank. A huge audience was present and attentive interest was manifested throughout the performance, which was most artistic. About the time set for the opening, eight thirty o'clock, it rained a little and those in the boxes sought shelter in the grandstands. Things looked dubious for a while, but by a quarter after nine Maurice Frank gave the word and Michael Fevinsky raised his baton and the opera started, and the stars made their brief appearance.

The settings designed and arranged by Leon Maybrow were lovely in perspective and color, even if the stage was a little too far away from the grandstand. Whoever was responsible for the lighting effects deserves credit, for they were beautiful, adding to the general effectiveness. There was a chorus that sang and acted well, a charming ballet and a cast that was adequate.

Vocal honors of the evening, however, must go to Charles Hart, the *Samson*, formerly with the Chicago Opera. He

has not a big voice, but it has carrying power and is agreeable in quality. His method of production is similar to that of the late Caruso and at times his singing was very reminiscent of the great tenor. With each act he became more and more popular with the audience—and justly so.

The *Delilah* was entrusted to Maria Wintetzka, who possesses a fine, rich voice, which unfortunately was not always to be heard owing to a brisk wind that interfered with its carrying power. She acted fairly well and was cordially received. The High Priest was adequately sung by Bennet Challis, Abimelech by Luis Dalle Molle and the old Hebrew by Imerio Ferrari. Bernice Frank as the child was charming. All in all, the performance was well worth journeying to Brooklyn to see and hear. It was a benefit for the Young Folks League of the United Israel-Zion Hospital.

## National Opera Guild Holds Auditions

The last of the series of preliminary auditions given by the National Opera Guild was held June 29 at Town Hall, New York. These auditions were arranged for the purpose of discovering young American operatic talent for the forthcoming productions to be given in English at popular prices. The best voices were picked to be heard again at the next auditions.

Semion Tomars, executive director of the Guild, expressed himself as greatly pleased with the results of the hearings. He declared that there were many finely trained voices of suitable operatic caliber among those heard, and he feels sure there are many more promising young singers who will be discovered at the subsequent auditions.

Although the Guild will offer an opportunity for young and inexperienced singers to be heard in opera, eighty per cent of the personnel will consist of veteran artists. Many well known singers have written to Mr. Tomars of their interest in the enterprise and their desire to join the Guild's company in presenting grand opera in English. Among those who have written is Marie Rappold, who stated: "I am very enthusiastic about your organization, as I have always wished for grand opera in English, and shall be very glad to join your company and sing to Americans in English as soon as you are ready to start."

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## ACROSS THE COUNTRY

Albany, N. Y.—Elliott Schenck, who formerly conducted our May Festivals, is in town. When asked if he contemplated reviving his musical activities in the state capital he answered that his time was so taken up at present with composing as to prevent his considering any other work.

Allentown, Pa.—The joint recital of Dorothea Flexer and Louise Lerch has been followed by a number of local engagements for the two young artists. Louise Lerch has been engaged to sing at two concerts at the Stadium in New York and will leave for St. Louis the latter part of August to sing six performances of the Tales of Hoffman. Clarence Reinert and Mrs. John Noble have been chosen for prominent parts in the Philadelphia Civic Opera Society's presentation next season. An interesting concert of chamber music was given recently by a quartet consisting of Ralph Kemmerer, pianist; Bob Helfrich, flutist; Dudley Clark, violinist, and Florence Williams, cellist. The usual large number of pupils' recitals were given during the month, the more outstanding ones being by the students of Elloda Kemmerer, Ruth Semmel, Will Landis and Stella Landis. Paul Held, Ralph Kemmerer and Homer Nearing have been engaged to play the Bach Triple Piano Concerto with the symphony orchestra next season. H. N.

Athens, Ga.—The Music Festival of the University of Georgia Summer School, Athens, Ga., will be held July 19 to July 22. The opening concert will close with a performance in costume and with action of the third act of Offenbach's Tales of Hoffman. The rest of the festival will be devoted to regular stage productions of the following works: (second night) Romeo and Juliette, Gounod; (third night) the second and fourth acts of Il Trovatore and a complete performance of Pergolesi's The Maid Mistress; (fourth night) Flotow's Martha. The principal artists are: Queena Mario and Mary Craig, sopranos; Marie Stone Langston, contralto; Judson House, tenor; Francis Tyler and Glen Crowder Stables, baritones and basses; Mrs. George Folsom Granberry, pianist; Corrine Wolerson, accompanist. George Folsom Granberry, director of music at the Summer School, prepares the festival and is the conductor. The chorus, orchestra, ballet and all supernumeraries are members of the University Summer School, and all the costumes, stage settings and decorations are prepared in its departments. Last summer over 16,000 persons attended the five performances of the music festival, which are held in the building devoted to indoor winter sports. Dr. Joseph S. Stewart is the director of the Summer School. M.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Erie, Pa.—Mrs. Charles Le Sueur presented pupils from her class of expression and dramatic art, Erie Conservatory of Music in a recital, June 2. Numbers by Ida Kuck, soprano, and Jacob Young, tenor, added to the enjoyment of the well-balanced program. Fourteen piano pupils from the class of Jessie Gebauer took part in a musicale at the home of Miss Gebauer. Frances Nagle, a graduate of Mrs. Charles Le Sueur's dramatic class of the Erie Conservatory of Music, gave her graduation recital, June 9, at the First Baptist Church. She was assisted by Thelma Tate, pianist, and Millicent St. Clair, soprano. Piano pupils of Florence Wagner gave an interesting program at the studio, June 10. Charles Le Sueur, and about forty well known Erie singers who are studying with him, motored to Warren, Pa., where they appeared in a sacred concert at the First Presbyterian Church. Piano pupils of Ella Houk gave a program of piano numbers at the Lincoln High School, June 10. The Academy of Music clubs, consisting of the Girls' Chorus and the Boys' Glee Club, appeared in a concert at the First Baptist Church under the direction of Morton Luvaas. Pupils from the piano class of Lois Berst gave a recital, June 21. Fourteen graduates received their diplomas at the graduation exercises of the Erie Conservatory of Music held in the Y. W. C. A. Auditorium on June 29. The list of graduates is as follows: Ester Merritt, Ruth Robinson, Bianca Surgo, Dorothy Webster, Irene Reeder, Louise Stevens, Thelma Tate, Nellie Zahmiser, Osceola Buce, Lottie Holbrook, Lena Melia, Helen MaNeas, Frances Nagle, and Margaret Page. The presentation of three medals marked the close of the spring term at the Stein studio. Mary Di Placido received two gold medals for the most perfect lesson record and the highest average in her studies, and Joseph Merritt was awarded a silver medal for the second best lesson record. The Erie Concert Course has announced an attractive list of concerts for the next season, including Rosa Ponselle, Doris Niles, the English Singers, Harold Baur, and the Cincinnati Symphony Orchestra. B.

Portland, Ore. (See Music on the Pacific Slope.)

Ravinia, Ill. (See letter on another page.)

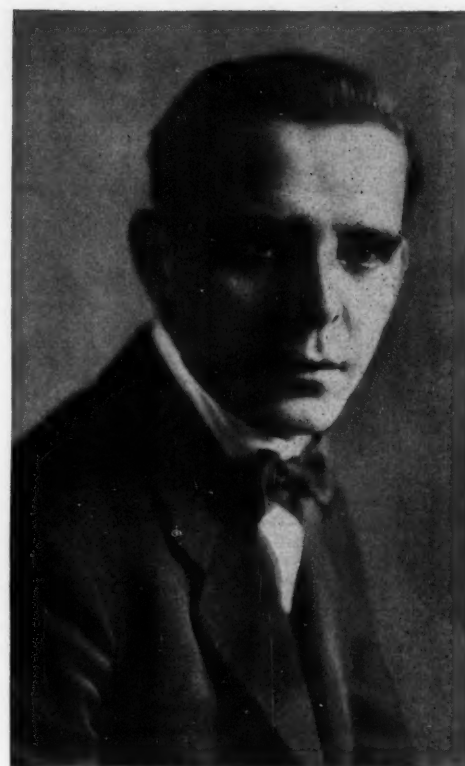
Seattle, Wash. (See Music on the Pacific Slope.)

## American Opera Company to Appear in New York

It has been announced that the first New York season of the American Opera Company will open on January 3 at a New York theater to be named soon. This company plans to produce opera in English, with native artists in the leading roles. Twenty-four singers have already been engaged by Vladimir Rosing, the director, most of them being graduates of the Rochester Opera Company.

## Van Hoogstraten Arrives

Willem Van Hoogstraten, conductor of the summer concerts at the Lewisohn Stadium, returned to New York on the S.S. Mauretania last Friday after an absence of almost a year. Upon his arrival Mr. Van Hoogstraten began rehearsals of the Stadium programs, particularly such novelties as George Gershwin's Rhapsody in Blue and Frederick Converse's Flivver Ten Million, which have never yet been played in this amphitheater. The opening of the tenth series



WILLEM VAN HOOGSTRAATEN,  
Dutch conductor, who arrived in New York from Europe last week after an absence of almost a year. Mr. Van Hoogstraten was scheduled to open the Stadium concerts last night, July 6, this marking his sixth season as conductor of the Philharmonic Orchestra at these concerts. Mr. Van Hoogstraten will conduct for the first three weeks and again for the final two weeks of the season.

of Stadium concerts on Wednesday evening, July 6, marked Mr. Van Hoogstraten's sixth season as conductor of the organization.

## Pro Arte at International Music Festival

This splendid chamber music organization was one of the features at the International Music Festival which was held in Frankfurt last month. It is seldom that the Pro Arte Quartet is not asked to participate at the festival for it is highly recommended by composers all over Europe and has established a fine reputation for itself.

During the month of May a banquet was given in honor of the quartet at Brussels by M. Le Boeuf, who is known throughout Europe as a patron of art and also a philanthropist. Among the guests was William Phillips, who is now Minister of the United States to Canada and is a friend and admirer of the Pro Arte Quartet.

## Alberti Ensemble Class in Concert

An interesting program by members of the ensemble repertory class conducted by Solon Alberti was given on June 14 at the New York home of Mr. and Mrs. J. S. Worley. Those participating in the concert were William Royola, Leo de Hieropolis, Sylvia Bagley, Floyd Townsley, Alibelle Brown, Thomas McGranahan, Haru Onuki, Myrtle Cowdrick and Ruth Percy.

## Durno Scholarship Winners

The scholarships offered by Jeannette Durno in connection with her summer class for pianists and teachers were awarded as follows: full scholarship to Hilda Eppstein of Chicago, and half-scholarship to Louise Townsend of St. Joseph, Mo.

## Josephine Martino to Study at Fontainebleau

Josephine Martino, artist-pupil of Jessie Fenner Hill, who made such a favorable impression at her New York debut, sailed on the S.S. Mauretania for Europe. Miss Martino will spend the summer studying at Fontainebleau.

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### Anna Fitziu's Poem to Lindbergh

Anna Fitziu sailed last Saturday on the S. S. Homeric for Europe, where she will rest and sing during the summer months. Arrangements have been made for her to make several appearances at the Opera Comique in Paris, after which she will go to Italy to sing in some of the larger cities. Miss Fitziu will return early in the fall, and will be heard here with an important organization, announcement of which will be made shortly.

Miss Fitziu was obliged to cut short a special vaudeville engagement last winter owing to illness brought on by excessive dieting, which confined her to a hospital in Chicago for some weeks. She is now her usual well self, and, al-



ANNA FITZIU

though she claims most people will not believe it, her complete cure was due to Col. Lindbergh. His remarkable courage and nerve made the then recuperating singer realize all at once that she had to pull herself together and forget her own nerves, which she did. The day after the popular "Lindy" arrived in France, Miss Fitziu penned the following verses, which are reprinted from the Morning Telegraph:

#### AVE LINDBERGH!

Courageous viking, fearless youth,  
Your glory nations sing  
In psalms through all time unheard  
By conqueror or king.

Your loyal craft with veins of steel  
Kept faith with you that night,  
And prayers were said in every creed  
To aid you in your flight.

When first your pinions braved the gale  
Death waited you in space,  
His lipless smile turned to a grin  
At such a daring race.

And as you flew, just death and you,  
Your courage made him shrink.  
'Twould be a craven deed, thought he,  
To sweep you o'er the brink.

"Fly on, brave youth, and I'll turn back;  
I'll stay my scythe tonight.  
Such strength as yours shames my intent—  
Speed onward in your flight."

And as you winged your astral way  
God smiled—you were so near—  
He could not fail such perfect faith.  
Fly on and have no fear.

So through the sleet and mist you sped,  
With muscles set and numb,  
And anxious Paris watched the skies  
Until the night was come.

But hold! The metal mouths announce  
A signal from the air,  
A motor roars, a plane is seen  
Amidst the beacons' glare.

While frenzied hands bore you on high,  
Oh, victor of the wind!  
The air which you had mastered spread  
The news to all mankind.

Oh glorious France! oh, noble France!  
How gallant are your ways!  
You sheathe fresh sorrows with a smile  
To glorify his days!

Your bells a hero's triumph clang,  
Your banners dance unfurled,  
Old Glory's streaming in your skies,  
Your homage thrills the world.

But we, too, wait with eager hands  
And hearts gone mad with joy,  
With arms flung wide in loving pride  
To welcome home our boy.

And so we hail you, winged youth!  
God guard you from above.  
You did what statesmen failed to do—  
You joined the world through love.

New York, June 13.

ANNA FITZIU.

A number of school children have chosen this poem of Miss Fitziu's to recite in school and it has also been decided to have it incorporated in the public school books.

Many letters have come to the singer highly complimenting her on the Lindbergh poem, the following letter also appearing in the Morning Telegraph a day or two after her verses were published:

MISS FITZIU, LINDY AND "WE"

Editor of The New York Telegraph:

The poem printed in the Telegraph of June 13, signed by Anna Fitziu, is another epic of a soul-stirring modern classic literature. Never before in the world's history has the universe been inspired to wildly cheer and receptively acclaim a human being as Colonel Lindbergh has inspired it.

Miss Fitziu, the noted artist, must have felt she was a part of the "We" that travelled with Lindbergh on his epoch-making flight when her dramatic emotions sang his praise in the form of poetry. It is indeed the most wonderful piece of work in a long time. Many who will read it will immediately think in consistent terms of that gripping editorial by N.D.C., which has won a high place with the masterpieces of expression eulogizing this boy of the century.

If I may quote a few lines from this superior composition which thrilled me:

"And as you flew, just death and you,  
Your courage made him shrink."

and then—

"Such strength as yours shames my intent;  
Speed onward in your flight."

I sincerely hope that the school teachers of America will see this poem which truly came from the cultured heart of a cultured artist and refer to it in their class rooms for the inspiration that it contains both in spiritual embodiment and prolific style.

IRVING JAY ROGERS.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### HONORS

D. S.—Are you not rather critical to think that it is of little importance or honor to be called to the King's box in Albert Hall recently at a performance for charity? Would you not feel proud to be recognized in that way by the President of your own country? Notice by any of the leading officials of state or country means much to the artist, whether old or young, whether of recognized fame and position or otherwise. The playing of the soloist was so magnificent on the occasion of the special concert in London that it was a well earned tribute to be called to the royal box and told how greatly the Royal couple were enjoying the performance.

#### THE BEST ELIJAH

A. T. C.—You write that you heard Ffrangcon Davies sing the part of Elijah in the oratorio of that title, and ask who is the best Elijah of the present time. As you heard Ffrangcon Davies in that part, you have a high standard to judge by. It was said that he was Elijah; he sang the music of the character so perfectly. One can see him now, his head slightly turned to the conductor, no score in his hand, his whole thought on the words and music as expressed by the great musician who wrote the oratorio. It was a great experience to have heard him several times as Elijah. He stood supreme in the part.

It is hardly possible to compare other singers with Mr. Davies. Voices are all different. Temperaments differ even more than voices, and it seems rather silly to compare one singer with another. Many of the great artists have imitators who may possibly be referred to by younger generations as a second So-and-So. But you can rest assured there are no second Ffrangcon Davies in the part of Elijah.

#### Cadman Pageant Music Acclaimed

Charles Wakefield Cadman's pageant music has won two triumphs recently in different parts of the country, the latest being the great production, Rosaria, produced for six nights by the city of Portland in the big Multnomah Field with an aggregate attendance of 100,000 people from June 13 to 18. More than 5,000 people took part in the pageant.

This was Cadman's second score for this pageant, the first having been given in 1925 with pronounced success. Critics and the public unanimously proclaimed the musical score even better than the first year and it is understood that it is to be an annual event.

The other pageant musical success was The Epic of Colorado, given at the auditorium in Denver during Music Week. It is said that thousands were turned away the last three nights. Unfortunately the composer was unable to attend either pageant because of important contracts with publishers.

#### Edward Ziegler at Ravinia

Edward Ziegler, assistant manager of the Metropolitan of New York, was the guest during the first week of the Ravinia season, of Louis Eckstein, general director of the company. Mr. Ziegler, and the Metropolitan Opera artists there, enjoyed the reunion convivially.

#### Alexander Lambert Abroad

A card to the MUSICAL COURIER from Alexander Lambert, the New York pianist pedagogue, dated at Lido, Italy, June 16, says: "This is a beautiful place, but very hot. Julia Glass and Artur Bodanzky keep me company."

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## CHICAGO

## GUNN SCHOOL COMMENCEMENT

CHICAGO.—Lack of space caused us to omit mention of the commencement concert of the Gunn School of Music, which took place on June 23, in the Fine Arts Recital Hall.

A program of concertos and arias ranging from Bach to Saint-Saëns prefaced the presentation of diplomas and degrees, and brought distinction to Anne Frohman, who set forth the first movement of the Bach D minor concerto for piano and strings with admirable spirit and tradition; to Oscar Green, whose performance of the Mozart A major concerto with the Reincke cadenza was remarkably facile from a technical standpoint and, better still, of genuine musical worth in every respect; to Beatrice Welter, whose account of the first movement of the E major Beethoven concerto, had poise, authority and the best of Beethoven style; and to Mary Van Auker, who gave a highly dramatic performance of the best of the Saint-Saëns piano concertos. The vocalists were two in number, Ernest John, a routinized oratorio singer, who set forth the Recitative and aria, In Native Worth, from Haydn's Creation, with fine display of voice and style; and Olga Fosberg, who gave evidence of much promise and considerable achievement in the Jewel Song from Gounod's Faust.

## LOUDON'S PUPIL GIVES STUDIO RECITAL

Alma G. Wrede, assisted by Rachel Fort, pupil of M. Jeannette Loudon, eminent pianist, founder of the Beethoven Trio and teacher of solfège, gave a studio recital on June 24, in the Fine Arts Building. Miss Wrede played the following numbers: Rondo in G by Beethoven, Rhapsodie in G minor by Brahms, Romance by Sapellnikoff, Rachmaninoff's Prelude in E flat, Liadov's Barcarolle, Mousorgsky's Ropak, Chopin's Prelude, Nocturne in C sharp minor, Etude in F major and Scherzo in C sharp minor, Godowsky's Alt Wien, Debussy's Minstrels, Palmgren's En Route and Liszt's Rhapsodie No. 10. A very fine example of what can be done by so excellent a teacher as Miss Lou-

don, when the material both musical and mental is there to work with. A charming program and done with fine understanding of phrasing and interpretation! Miss Fort's Bach prelude from the Well-tempered Clavichord was lovely and made a fine introduction to this program.

## SOUR GRAPES

You know the fable about the fox and the grapes! Do you know the tale that is going around musical Chicago regarding the head of a music school in Kimball Hall, who claims unfairness as none of the pupils she had entered in the greatest Chicago Piano Playing contest were found sufficiently talented to win any of the major prizes? She now claims that judges should have been imported from other cities and that all contestants should have been screened. Probably had one or two of her students come out victorious, she would have thought the contest was run in all fairness; but under prevailing conditions she had to offer some excuse to her students as well as to their parents. Is it not true that this same lady wrote a letter to a paper owned by William R. Hearst, asking that one of the judges be removed as he owns a school of music in Chicago? That judge did not serve at the finals but his pupil won first prize nevertheless, and this to the satisfaction of all present. The winning teachers were Glenn Dillard Gunn, head of the school that bears his name; Sophia Brilliante Liven, Walter Spry, Howard Wells and Ella Spravka.

## JEANNETTE DURNO PRESENTS PUPILS

Jeannette Durno presented several children at the Cordon Club, on June 28, in a program that was both diversified and interesting. The youngsters have all been well trained by Miss Durno and several exhibited talent far above the average. Jeannette Durno's series of six recitals, which began on June 28, will end on August 5. Those recitals are given in connection with her 1927 summer master class for pianists and teachers.

## CARBONI FETED BY STUDENTS

Mario Carboni, distinguished teacher and baritone, was feted by his students on the occasion of his birthday last week. A banquet had been arranged as a surprise party, after which an impromptu concert was given.

Carboni recently sang the aria di Provenza from Verdi's Traviata for a reporter of this paper and in a manner entirely to his credit. He is the possessor of a beautiful voice well used, and when it will be recalled that he appeared in Havana in operas with such a celebrity as the late Caruso, one can readily understand his great vogue in Chicago and throughout the Middle West. As announced recently in the MUSICAL COURIER, Carboni has been engaged to present five Sunday afternoon programs at Wright Gardens, Harbor Point, Mich., this summer. At the first concert he will be the soloist and will have as his accompanist, Valida Densby, who is also a singer of high order and who is scheduled as soloist at the second concert.

## THE LEVYS ENTERTAIN

Mr. and Mrs. Heniot Levy gave a house-warming on June 26 in their new home in Ravinia to many prominent musicians of Chicago. The house built by the Levys is most artistic in its design and decorations. It belongs to the old English architecture and its music room will no doubt harbor all the prominent musicians who come to Chicago and Ravinia. The house is situated only a stone's throw from Ravinia Park, and without going off their premises the Levys could, if such were their wish, listen nightly to the birds who are making opera history at Ravinia. During the past week Leopold Godowsky, a staunch friend of the Levys was guest of honor at their

home. Hans Levy, their gifted son, who is a pianist and composer of merit, helped his mother and father receive their friends last Sunday. An elaborate buffet lunch was much enjoyed by the many on hand.

## EDWARD COLLINS IN RECITAL

Edward Collins, who was recently made an honorary doctor of music by the Chicago Musical College, played under the auspices of the school at the first of the Artists' Concert Series that is taking place at Central Theater during the Summer Master School. Mr. Collins was heard in a program that included works by Handel, Beethoven, Chopin, Albiniz, and Liszt. He also played two little piano gems from his own pen, Valse Capricieuse and Pas-sacaglia. Dr. Collins was in splendid form and met with considerable success at the hands of an audience that left not a vacant seat in the theater.

## AMERICAN CONSERVATORY NOTES

The American Conservatory's summer session commenced June 27, with the largest registration in the history of the institution. Of special interest are the master classes of Josef Lhevinne and Oscar Saenger. Both classes include an unusual number of highly talented students, coming from all parts of the United States. The opera class of Oscar Saenger is largely attended, many of the students being professional singers. Louise Robyn's class in Children's Elementary Piano Instruction is largely attended and one of the most interesting classes at the conservatory. Other classes than those mentioned are those on Musical History and Aesthetics by Henry Purmort Eames, Interpretation Classes by Karleton Hackett and E. Warren K. Howe, Technique and Interpretation Piano Classes by Heniot Levy and Silvio Scionti.

The following Oscar Saenger Scholarships were awarded: Opera Class—soprano, Eula Morgan; contralto, Harriet Hebert; tenor, Dwight Edrus Cook; baritone, Oscar Bennett; bass, James Bartch; voice scholarship divided—Carmen Milleren, Agnes E. Swenson; repertory class, Ruth Remick, Edward Boatner, Louise Warfield.

The second of the summer recitals was given by Silvio Scionti, pianist, and Louise Hattstaedt-Winter, soprano, on July 6, at Kimball Hall.

Fern Weaver, pianist and artist-student of Heniot Levy, gave a recital in Sherby, Ohio. RENE DEVRIES.

## Vacation Plans of Charlton Artists

Artist under the management of Loudon Charlton of New York are to be found this summer in various parts of the United States and Europe. Lambert Murphy, tenor, is in his retreat in the White Mountains, and Yolanda Mero, pianist, is vacationing on her farm at Tuxedo, N. Y. Sylva Lent is whiling away her summer in an old-fashioned Maryland garden with her books and violin, and Helen Stanley is enjoying the quiet pleasures of her home in the Berkshires. Shura Cherkassky, fifteen-year-old pianist, is visiting England, France, Spain, Switzerland and Morocco during his vacation, and Marie Morrissey may be seen prowling the Wisconsin woods in search of rabbit and other wild game. Margaret Northrup, American soprano, will spend part of her summer at Lake Placid, and Edgar Schofield, baritone, will play at being a farmer. And there is Samuel Gardner, who finds his master class on the Pacific Coast all the vacation he needs. Georges Enesco is secluding himself in his bungalow, in the hills above Sinaia in Rumania; Ernest Hutcheson, after a flying trip to Europe, is busy with his master class for pianists at Chautauqua, and Leonid Kreutzer, pianist, is amusing himself with his flower garden on the outskirts of Berlin.

Then there are the four members of the Flonzaley Quartet, who allow themselves a month's recreation after their season of concerts before meeting in August for the intensive daily practise that prepares them for their American tour. Adolfo Betti joins his family in Bagni di Lucca, Italy; Alfred Pochon and his family occupy their summer home at Villa Holly overlooking Lake Geneva; Nicolas Moldevan makes Paris his headquarters; while Iwan d'Archembeau in Belgium, is busily practising the newly-acquired art of father to the young arrival known henceforth as Pierre Louis d'Archembeau.

## Vice-President Dawes at Ravinia

Vice-President Charles G. Dawes was among the guests in Louis Eckstein's box during the first week of opera at Ravinia.

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## GOTHAM GOSSIP

## CAROLINE LOWE PUPILS IN RECITAL

A recital was given recently by pupils of Caroline Lowe at her studios in Chickering Hall. It is difficult to say who the outstanding artist was, for all of the pupils displayed in a serious conscientious way their abilities as well as the painstaking and efficient training of their teacher. Ralph Leigh and his Buddies opened the program with two charming numbers. Following this Helen Olmsted, who came to Mme. Lowe one and one-half years ago to study after a throat specialist had said that she would never be able to sing, displayed the splendid progress she had made by her excellent rendition of the difficult aria Hear Ye Israel from The Elijah. Her sweet, sympathetic voice also was heard to advantage in Dvorak's Songs My Mother Taught Me. Woodward Fellows, the possessor of a rich bass voice, sang effectively songs in French and German, and Diana Farris, soprano, displayed a voice of lovely quality in Pearl Curran's Dawn and Nursery Rhymes. Kermit Ehlers, a seventeen year old six footer, proved that he has a promising tenor voice over which at this youthful age he is showing splendid control. His numbers were Drink to Me Only and Neapolitan Nights. The poised and finished work of Myrtle Purdy in the contralto aria from Gluck's Orpheus and Euridice were commendable, and Sawyer Portman used his lovely baritone voice to advantage in numbers by Schubert and Martin.

Francis Hriebaut's voice was brilliant in quality in the Giannia Mia and her rendition of the Un Bel Di aria was sympathetic and appealing.

Ralph Leigh's singing of Che gelida was enjoyed for its beautiful liquid legato with the climatic long hold on the high C, and Doris Mackay was at home in the sparkling Musetta Waltz Song and Spross' Will of the Wisp and displayed a lovely voice. Carrick Douglas, bass-baritone, one of Toronto's prize winners, delighted with his rendition of the Prologue from Pagliacci from the point of interpretation and the ease with which he used his voice. Mrs. Leslie King sang her songs charmingly and displayed a rich contralto voice. Perhaps the most experienced pupil on the program was Beatrice O'Leary, coloratura soprano, who sang with fine quality and finish Depuis le jour from Louise and The Wren by Bishop. With a voice and temperament for coloratura, lyric or dramatic roles, Miss O'Leary undoubtedly will meet with fine success. Hunter Sawyer sang two numbers impressively, and displayed a rich sympathetic tenor voice. He accompanied himself for one of his selections.

## GRAND OPERA SOCIETY GIVES TALES OF HOFFMAN

The Venetian scene from Tales of Hoffman (Offenbach), presented by members of the Grand-Opera Society of New York, Zilpha Wood, director, was one of the attractions of the benefit program by the St. Joseph Summer Institute given in the Casino Theater, New York, on the evening of June 26. Abby Putnam Morrison sang the role of Giulietta, Belle Frorume that of Niklas, and James Garrett that of Hoffman. It was all very beautifully done, and received much hearty applause from the responsive audience.

## Free Fellowship Winners at Chicago Musical College

The following is the list of Free Fellowship Winners at the Summer Master School of the Chicago Musical College:

1st Fellowship, comprising two private lessons weekly and all classes, with Mr. Grainger—Mabel Babington, Laramie, Wyo.; Marshall Sommer, Melbourne, Australia; Ralph Debb, Elmhurst, Ill., and Ruth Orent, Gillespie, Ill. 2nd Fellowship with Mr. Grainger, comprising one private lesson weekly and all classes—Winifred Reichmuth, Minneapolis, Minn.; Eva Naiditsch, Winnipeg, Canada; Maimo Yergler, Jackson, Miss.; Elmer Tidmarsh, Albany, N. Y. 3rd Free Fellowship with Mr. Grainger, comprising all class work—Eloise Lowe, Chicago; Mary Eaves, Greenville, Ky.; Dorothy Jones, Springfield, Ill.; Ruth Whitfield, St. Louis, Mo.; Pearl Silverman, Chicago; Storm Bull, Chicago; Marie Crisafulli, Chicago. 4th Fellowship with Mr. Grainger, comprising four Repertory—Interpretation—Piano—Ensemble classes weekly—Dorothy Johnson, Honolulu, T. H.; Eleanor Hutchins, Spokane, Wash.; Siouhce, Arpe, Athens, Ohio; Marjorie Moyer, Cleveland, Ohio; Reginald Bedford, New Orleans, La.; Lucille Dyer, Moorhead, Minn. 5th Fellowship with Mr. Grainger, comprising one How to Study class weekly—V. Vanderburgh, Evanston, Ill.; Tomi Miyasaki, Lihue, Kauai, T. H.; John G. Leiser, Orangeville, Ill.; Blythe Gramlet, Newberg, Ore.; Hazel Stevens, Teague, Texas; F. B. Graham, Lincoln, Neb.; Rose Damore, Reynoldsville, Penna.; Helen Raymond, Oak Park, Ill.; Philip Feinbach, Titusville, Pa.

Free Fellowship with Alexander Raab, comprising two private lessons weekly—Lillian Rogers, Los Angeles, Calif. Free Fellowship with Mr. Raab, comprising one private lesson weekly—Margaret D. Osborne, Colorado Springs, Colo., and Willie Goldsmith, Chicago. Free Fellowship with Mr. Raab, comprising Repertory—Interpretation—Teachers Classes—Patti Johnson, Tulsa, Okla.; Frances E. Brown, Mobile, Ala.; Virginia L. Bivens, Ardmore, Okla. Free Fellowship with Mr. Raab, comprising the Technic and How to Study classes—Latha Ewing, Hooker, Okla., and Finley G. Williams, Oklahoma City, Okla.

Free Fellowship with Moissaye Boguslawski, comprising one private lesson weekly—Lucille Blake, Salt Lake City, Utah; Charlotte Goodlett, Nashville, Ark.; Martha Elizabeth Chenault, Albany, Ala.; Dorothy Johnson, Honolulu, T. H.; Dorothy McGee Stubbs, Wauhatchie, Texas; Dorothy Ellen Ford, Chicago; Jessie Garringer, Medford, Okla.; Rose D. Oatler, St. Johns, Ariz.

Free Fellowship with Prof. Leopold Auer, comprising one lesson weekly—Inez Lauritano, New York City, and Oscar Shumsky, Philadelphia, Pa.

Free Fellowship with Leon Sametini, comprising one private lesson weekly—Edna Ellen, Chicago; Guila Bustabo, Chicago; Alvin Pelofsky, Kansas City, Mo.; Max Cahn, Nashville, Tenn.

Free Fellowship with Charles M. Courboin, comprising one private lesson weekly—Frederick L. Merriott, Yonkers, N. Y.; Elmer A. Tidmarsh, Albany, N. Y.; Ellen Waite, Schenectady, N. Y.

Free Fellowship with Charles H. Demorest, comprising one lesson weekly—Fleda B. Graham, Lincoln, Neb., and Mildred K. Moore, Grimsby, Ont., Canada.

Free Fellowship with Henry Francis Parks, comprising two lessons weekly—Dorothy H. Spiers, Chicago.

Free Fellowship with Herbert Witherspoon, comprising one private lesson weekly—L. K. Dunlop, Ithaca, N. Y., and George Graham, Erie, Pa. Free Fellowship with Herbert Witherspoon, comprising Repertory—Interpretation classes—Mrs. Rector Johnston, Pocatong, Ark.; Helen Stout, Brinkley, Ark.; Alvina Palmquist, Kenosha, S. D.

Free Fellowship with Florence Hinkle, comprising two private lessons weekly—Adeline Clark, Mansfield, Ore. Free Fellowship with Florence Hinkle, comprising one private lesson weekly—Blair Stewart, Salem, Ore., and Lorena Anderson, Chicago.

Free Fellowship with Richard Hageman, comprising two private lessons weekly—Tula Miller, Dallas, Texas. Free Fellowship with Richard Hageman, comprising one private lesson weekly—Jeannette B. Xanten, Springfield, Ill. Free Fellowship with Richard Hageman, comprising Coaching Repertory classes—Theodore Abeler, Little Rock, Ark.; Louise Schulz, Milwaukee, Wis.; Clifford Pierzon Lyons, Mt. Morris, Ill.

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GLADYS MARSALIS GLENN, 1217 Bowie Street, Bivins Place, Amarillo, Texas; July 15, Albuquerque, N. M.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio, August 10; Dallas, Texas, October.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 1927 Classes, Chicago, Ill., 10834 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, Tex., 4409 Gaston Ave.

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# MUSIC <sup>A<sub>N</sub>D</sup> T<sup>H</sup>E MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

### EMIL JANNINGS AT THE RIALTO

Much interest has been centered upon Emil Jannings' first appearance with American producers—Adolph Zukor and Jesse Lasky—in a typical American play, *The Way of All Flesh*, which began an indefinite run at the Rialto Theater last week. Assuredly Mr. Jannings has seldom appeared to better advantage. He runs the gamut of human emotions, passing from the life of an upright, law-abiding citizen of a small mid-western city, the father of six children, and dependable cashier of a bank to that of an inebriated libertine, adulterer, and murderer.

The plot, surprisingly enough, was not that of the Samuel Butler novel, from which the title and, one might say, motif were taken, but was based on a story by Perley Poore Sheehan. Interest is manifestly centered upon character portrayal rather than action; yet there is enough of the latter element to hold the scenes together. Jannings takes the part of August Schiller, who, for one evening of transgression, pays in sorrow for the rest of his life. Belle Bennett ably interprets the role of the wife and mother of six delightfully natural and unaffected children. Of course, there is the other woman—Mayme—with Phyllis Haver well cast in the role. Mayme is a pick-up. She beguiles August while he is traveling to Chicago to dispose of some securities entrusted to him by the bank. Upon their arrival in Chicago, she shears him of his beard with the proverbial Delilah foresight, after which the rest is easy. August drinks too liberally of champagne, falls asleep, and wakes up to find his securities more easily disposed of than he had anticipated. When he goes to claim his bonds from Mayme, he is knocked unconscious by a thug, who throws him on the railroad tracks. August recovers consciousness while the thug is taking off his rings and marks of identification; they begin to struggle on the tracks, a train rushes into sight, and the thug is killed. And so it is that August, on a bridge, contemplating suicide, sees in the water a newspaper announcing his death and the heroic account of his valiant efforts to save the bonds with which he had been entrusted. August Schiller never returns home—as August Schiller—but he does come back as a vagrant rag picker for one last glimpse of his family. The tragedy is unalloyed—there is no final recognition scene, and August returns to the city alone and homeless.

Nat Finston, conductor of the Paramount Theater, is responsible for the musical score accompanying the picture, and in his arrangement has done an excellent piece of work.

Other numbers on the program were the Nocturne, Chopin, with the Paramount Trio, the Rialto Vocal Ensemble, and Emil Rodo, flutist, and one of the famous Music Masters Series, Frederick Chopin.

### ROXY'S THEATER

When such an elaborate performance as that which Roxy offers this week is given at a movie house, one wonders if "shows" will not arrive at a point where the scheduled movie will become a mere secondary attraction rather than the major one. The Divertissement attraction at this theater is one of exquisite charm and ingenious stagecraft. First are given three numbers on the three consoled organ; then Mr. Rapee makes his appearance from behind the graceful curtain to conduct a very fine rendition of the *Rienzi* overture. The string section is a real treat, and except that the brasses were not completely in pitch at the opening performance this was one of the best renditions of this number heard in a long time. Mr. Rapee is a convincing and exacting conductor. Roxy held over for another week the titanic choral work, *Eili, Eili*. Done in silhouette with a studded sky above and the swaying figures pouring out an extraordinary amount of volume, it proved to be a most impressive offering. The Roxy Ballet Corps, with Gamby as prima ballerina, followed with two perfectly charming sketches, *Wedgewood* and *Vanity Fair*. The first was a unique conception of a large *Wedgewood* plate and two jars exact replicas of the famous china from which the tableau figures stepped forth and made a flowing Greek figure. For gracefulness this number could hardly be surpassed. The second number was a delight to a woman's heart, for it represented a lady's boudoir and her vanity table. From the opening vanity case came forth the various figures: *Powder Puff*, *Pupie Valsante*, *Kerchief* and *Lipsticks*; these intriguing personages each gave a well rendered solo and were later joined by the ballet corps in green and white "puff" costumes. The clever working out of this number shows original and colorful imagination and one can't help but marvel at the huge scale on which the performances are worked out. Viennese impressions—*The Old Refrain*, *Schon Rosmarin* and the beautiful *Blue Danube Waltz*—was another creative effort which reflected credit on the Roxy chorus, Douglas Stanbury, tenor, Gamby, Beatrice Belkin and Charles Magante. These three numbers were successively done with a typical Viennese background—balconies and a small orchestra in the distance of the picture, brightly costumed ladies and gentlemen presumably living in the eighteenth century, with here and there even a few peasant costumes. Ring, Grandpa, Ring, was a short tableau depicting a stirring incident in America's struggle for independence and giving a befitting touch to the program in honor of the holiday of the week.

Dearie, the picture starring Irene Rich and William Collier, Jr., with the exception of a few detailed spots was by far the poorest moment of the program. The story is badly woven together, and though Miss Rich and Mr. Collier each do some good acting at times, the film as a whole leaves much to be desired. The Magazine section had some fine pictures of Byrd's flight with each of the four flyers making an appropriate little speech by means of the Movietone. It was interesting to note the difference in the recorded voices, and also that two of the heroes are not yet American citizens. Scents and Dog Sense was a movie account

of various types of hunting, so well done that those present who had a spark of sporting blood in them must have found it hard to resist the call of the wild.

### THE MARK STRAND

Despite the general exodus from the city for the Fourth of July holidays, there were more than capacity audiences for the performances at the Mark Strand Theater last Saturday evening. It was not surprising though, for the program this week has many especially interesting features. Isham Jones and his Brunswick Recording Orchestra, which are new to New York, give an outstanding account of themselves in a variety of selections. On Saturday evening the audience appeared especially to like the songs written by Mr. Jones himself, some of them being *The One I Love*, *It Had to Be You* and *I'll See You in My Dreams*, the music of all of which is expressive of the titles. Mr. Jones and his band are known for the rapid tempos which they affect in some of their playing and also for the weird stunts which they perform on the brasses and reeds. Betsy Rees does some clever jazz toe dancing, accompanied by these musicians, who also play for the spirited dancing by Bourman's Steppers. Joseph Plunkett has arranged a most attractive stage setting, and the blending of colors in the lighting adds no little to the general effectiveness of the presentation.

The principal attraction on the silver screen is *Naughty But Nice*, in which Colleen Moore is starred. This is the story of a wealthy but rather seedy country damsel who goes to a fashionable girls' school for her education. In fact, she is the type, as described by the hero of the story, who would be safe anywhere. However, she does not long remain in this category, for soon after her arrival at school her locks are shorn, she has discarded her glasses, has the boys at her feet, and can not only out-dance any of the girls but also lie faster than the best of them. At the performance reviewed the audience laughed heartily on many occasions, but nevertheless the picture contains much humor.

The Mark Strand management has had so many requests for revivals of Charlie Chaplin comedies that this week they have reissued the famous comedian in *The Immigrant*. Other features of the program are a prelude by the orchestra, the Topical Review and an organ solo.

### THE PARAMOUNT

Again Paul Whiteman and his Pals are drawing the usual packed house at the Paramount. Whiteman's program for the holiday week is unusually interesting and is presented under the title of *Fireworks*. There is a clever, though brief, review consisting of dancing and singing, with the accompaniment of the jazz orchestra, and special numbers by the orchestra, ending with a spectacular finale, which looks like nothing less than a Ziegfeld setting. Another jazzical feature on the program is the Jesse Crawford selection—the *Rhapsody in Blue*—executed with remarkable virtuosity and skill in scoring; with his two hands and feet Mr. Crawford gives the impression of a whole orchestra.

The picture is called *Fast and Furious*, featuring Reginald Denny, Barbara Worth and Claude Dillingwater in a threadbare plot based on the subject of racing. The hero overcomes all obstacles, of course; wins the race, and likewise the wealthy promoter's daughter. The audience seemed to enjoy it on the opening day, even going so far as to laugh at the sixth-hand jokes.

The selections played by the Paramount Orchestra are called *Musical Notions*, taken from numerous operas and symphonic works. The final selection is a stirring rendition of Wagner's *Pilgrims' Chorus* from *Tannhäuser*, with the Whiteman Brass Choir augmenting the Paramount Orchestra. All in all it is an unusually interesting program.

### THE CAPITOL

Selections from Lehar's delightful *Merry Widow* opens the program at the Capitol Theater this week, and these fascinating melodies are played with the easy flow of tone and the haunting swing which are especially characteristic of the famous waltz from this operetta. William Robyn, tenor, is then heard in *Roam on*, *Little Gypsy Sweetheart*, a new song by Snyder, the colorful scenic setting for which consists of a gypsy camp. Mr. Robyn is assisted by the Capitol Male Ensemble and the Chester Hale Girls, the latter doing some spirited dancing.

There is an elaborate ballet presentation this week which Chester Hale calls *Emeralds*. The principal roles are danced by Joyce Coles and John Triesault, who are assisted by the ballet corps and the Chester Hale Girls. An excellent idea of the story of the pantomime is gained from the titles of the four episodes as follows: *The Spirit of the Emerald*, *Emerald Maids*, *The Stranger*, *Adagio* and *Finale*. This is an artistic presentation, all of the participants entering into the mood of the ballet and dancing with grace and skill.

By far the most interesting of the cinema attractions is the Byrd hop-off as recorded by the De Forest Phonofilm, the Capitol management having made arrangements to secure the exclusive release of these pictures. Each of the four men in the party is heard in a few remarks made before starting on the memorable flight. The wild enthusiasm of those who witnessed the departure is heard, as well as the constant roar of the motor. Also of great interest at the Capitol this week is the showing of the departure of Mahtland and Hegenberger for their trip across the Pacific.

The feature picture is *Annie Laurie*, in which Lillian Gish is starred, and this is being shown for the first time at popular prices. It is a romance of the Scottish Highlands, and is replete with court intrigues and clan warfare.

Dr. Melchiorre Mauro-Cottone continues to give an interesting organ recital each day at noon.

### AMUSEMENTS

**MARK STRAND** BROADWAY AT 47th STREET  
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 A Metro-Goldwyn-Mayer Picture  
 CAPITOL BALLET CORPS—CHESTER HALE GIRLS  
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### DO YOU KNOW THAT—

Barney Oldfield, veteran racer, is appearing daily at the Colony Theater, both in person and on the screen in *The First Auto*. Billy Jones and Ernest Hare, "the Happiness Boys," as well as Aunt Jemima, and the old team, Weber and Fields, comprise the Vitaphone Bill.

Warner Brothers seem to have another success in Dolores Costello in *Old San Francisco*, which is in its third week at the Warner. Again Vitaphone shines.

Before Christmas, Cecil de Mille's *King of Kings* will have been shown in six key cities in the United States: Pittsburgh, Cleveland, Detroit, Chicago, St. Louis and Philadelphia, in addition to long runs at the Gaiety in New York and The Tremont in Boston. And within the next twelve months *King of Kings* will be shown in many places abroad. Incidentally the picture is in its twelfth week in New York.

The first of a series of examination programs was given at the John Murray Anderson-Robert Milton Dramatic School recently. July 1, Noel Coward's *Hay Fever* was given, and on July 6, Sierra's *The Kingdom of God*. July 9, Owen Davis' *Lebound* will be the attraction.

The Capitol Theater showed the DeForest Phonofilm record of the start of the Byrd flight on June 29.

Rudolf Friml, composer of *Firefly*, *Katinka*, *Rose Marie* and *The Vagabond King*, has just completed another of his



operetta scores: a musical setting for the once-popular drama, *The Squaw Man*. In its lyrical form *The Squaw Man* will be in prologue, three acts and epilogue, and is to be produced on Broadway the coming season by Russell Janney, whose *Vagabond King* is now enjoying a highly successful run at the Winter Garden, London.

Major Edward Bowes, managing director of the Capitol Theater, has been touring France. At the personal invitation of Dr. Lefort, director of the Rheims Memorial Hospital, he visited the battle fields, sailing for home on the Paris on July 6.

Norma Talmadge opened at the Rivoli Theater last Saturday in *Camille*.

Instead of showing an elaborate presentation consisting of vocal or ballet numbers, such as is given at the other Broadway movie houses, when Hugo Riesenfeld starts his regime at the Colony Theater this fall, he will offer short reel novelties. The theater will be controlled by Universal.

Publix will give up its plan to build additional theaters in greater New York in competition with Loew as a result of an agreement between the two circuits. Loew will book certain Paramount pictures and Publix presentations.

It is certain now that the United Artists will control jointly the Rivoli and Rialto Theaters with Publix.

Labor Day, *Seventh Heaven*, the successful Fox picture now running at the Sam Harris Theater, will move to another theater.

Publix Theaters has signed Paul Whiteman for forty-four weeks at \$12,000 a week.

### Dal Monte Triumphs in Buenos Aires

Toti Dal Monte scored a triumph at the Colon in Buenos Aires and, according to the critic of *Lafronda* of May 21, "she must be recognized as the first coloratura soprano of the Italian lyric stage." Her first appearance was as Gilda in *Rigoletto*. The cast included Miguel Fleta and Carlo Galeffi. Marinuzzi was at the conductor's desk. The critic of *La Accion* compared Dal Monte to Adelina Patti, calling her the reincarnation of the late Patti. Columns were written about Mme. Dal Monte, not only in the two above named papers, but also in *La Argentina*, *Giornale d'Italia* of Buenos Aires, *La Patria*, *Defender*, *La Bastilla*.

Her second appearance was in *Lucia*. The critic of *La Bastilla* informed his readers that "Toti Dal Monte demonstrated easily that she is the greatest lyric artist in her class of the present epoch." Associated in her success were the tenor Giacomo Lauri-Volpi and the baritone, Benvenuto Franci. Carlos Walter was at the conductor's desk.

It would take too much space to print here the lengthy reviews given by all the Buenos Aires music critics to Toti Dal Monte, but after perusing those notices it seems quite permissible to state that her triumph was unequivocal and that Mme. Dal Monte's vogue in South America will be on a par with her success in Italy, the United States and Australia.

### New Feature Added to Seagle Colony

A distinct innovation for the summer season of 1928 will be the establishment of a girl's camp on the Seagle Colony grounds. This has been decided upon because of the persistent demand for such a camp. Certainly no site in the entire Adirondack section could be more ideally suited to the purpose. High above the surrounding country with a private lake, a dozen or more good springs, perfect sanitary conditions and the most healthful climate imaginable, this location seems to offer every inducement for the successful operation of a summer camp. A very decided advantage over most camps is the fact that the children will be housed in buildings of permanent construction with furnace heat, hot and cold water and electric lights. While the two institutions will be operated entirely apart, their contiguity offers many advantages to the young girl campers. Sight reading, piano, languages and diction taught by the best of instructors in the Seagle School will be open to all members of the camp who might be interested in these studies. Sunday afternoon vespers and weekly concerts will add much to the spiritual and artistic atmosphere which has so long been a definite part of Seagle Colony life and will aid materially in the development of the children along these lines. While the business management of the camp will be conducted by Mrs. Tom Selman, the educational and physical activities will be under the immediate direction of Mr. and Mrs. Clifford Tenney.

### Progressive Series Teachers' College Summer School

The Progressive Series Teachers' College of St. Louis is organized under the school laws of the state of Missouri and is conducted without profit. It is now going into its fourth year and is run primarily for the purpose of training teachers in practical methods. The summer school now

in session is being carried on at Washington University in St. Louis, where the College has taken up temporary quarters owing to the tremendous work entailed with the carrying on of this extensive course. The summer school has an attendance of 181 teachers and students from twenty-six states, and viewed from the standpoint of individual courses at present, the total will reach in the neighborhood of a thousand. This is no doubt a record for piano teachers.

### Hilda Burke to Sing in Opera

Hilda Burke, dramatic soprano, one of the many artist students of George Castelle, has been engaged to sing with the Philadelphia Civic Opera Company next season and will appear in *The Jewels of the Madonna* and *Die Walküre*. In writing to Miss Burke in regard to these appearances Mrs. Henry M. Tracy, president and general manager of the company, stated: "I feel confident, from your letter, you will undoubtedly reach a great position in the operatic world



HILDA BURKE

—it requires a great deal of work, but also the proper spirit, and your letter bespeaks that you have that."

Miss Burke has the distinction of having won the Baltimore Civic Opera Contest in 1924, the Municipal Contest for Soloists of the Baltimore Symphony Orchestra in 1926, and the second prize awarded by the National Opera Club and of the second prize awarded by the National Federation of Music Clubs in Chicago in 1927.

The soprano's summer engagements include several appearances at the Temple of Music, Conneaut Lake Park, Pa., from July 9 to 16.

### Announcements of Perfield Teachers

Leila G. Munsell, normal teacher of the Effa Ellis Perfield Pedagogy and Teaching System, presented her pupils in two closing programs on May 31 and June 7, at her studios in Muskogee, Okla.

Jennie S. Liebmann, another Perfield teacher living in Brooklyn, is also a teacher of the Schmitz technic, having studied with Betah Reeder. Recently several of Miss Liebmann's pupils took medal prizes in the music contest in Brooklyn. Frieda Zum, who is only fifteen, won the silver medal in the Junior grade, and the following won bronze ones: Selma Davidson, age nine, and Jerome Danowitz, nine, both in the elementary grades; Martin Harnik, thirteen, Jerome Wolfson, thirteen, and Dorothy Wolfson, twelve, all three in the intermediate grade; Hilda Minnemann, fourteen, in the junior grade.

On June 18, pupils of Alice B. Camper gave a demonstration of Perfield System of Keyboard Harmony and Musicianship at the Perfield Studios in New York.

### Schnitzer Visits New Paris Concert Hall

Germaine Schnitzer has just returned from Europe on the *Berengaria*. The pianist speaks with admiration and enthusiasm about three new concert halls which the Maison Pleyel is building in Paris. She states that especially the big hall, which will have a seating capacity of 3,000, is built along the newest ideas to assure perfect acoustics. Mme. Schnitzer relates that the walls are not straight, but curved, forming a dome at the top. There will be no side seats, every chair in the house facing the stage. Mme. Schnitzer, who was taken to visit the hall by M. Gustave Lyon, owner of the Maison Pleyel, likened the impression upon entering the hall to that of entering a cathedral. She will be the first woman pianist to appear in this large hall, for she has been engaged to give three recitals there in February and March. Three additional orchestral appearances have also been booked for the artist in Paris during that time.

### Mr. and Mrs. Aaron Richmond Go to Europe

Aaron Richmond, Boston impresario, sailed from New York recently with his bride on the S.S. *Pennland* for England, France and Germany, to be gone for the entire summer. After a two weeks' sojourn in England the couple plan a visit to Brussels and Antwerp. Following a stay in Germany, a few weeks will be spent in Switzerland and France. Mr. and Mrs. Richmond will return on the S.S. *Ruyndam* from Bologne on August 30.

Mrs. Richmond, formerly Anne Harpel of Salem, Mass. (Simmons, 1924), became associated with Mr. Richmond in his managerial activities immediately following her return



ELSA DE LUTZ-LUSSANDRO,

Argentine dramatic soprano, and one of the most popular in South America. A recent appearance of the singer in Paris was in the Beethoven Ninth Symphony with the Orchestra du Conservatoire, conducted by Vladimir Shavitch. Prior to that she gave concerts in Berlin, where she was praised not only for her beautiful voice but also for style, appearance and musical sentiment. Mme. Lutz-Lussandro is preparing to appear in opera next summer in Germany and Austria, and expects to be in America for the season of 1929. In August the soprano leaves for Buenos Aires, stopping at Rio de Janeiro and Montevideo to fill engagements there.

from Europe last September. As New England representative for two prominent New York concert bureaus Mr. Richmond controls the destinies of several distinguished artists in that territory.

### Grace Demms in Opera in Concert Form

Grace Demms, soprano, was one of the soloists selected for the performance of *Cavalleria Rusticana* which was given in concert form recently at Denison University, Granville, Ohio. "Outstanding in merit," said the critic of one of the dailies in commenting on the concert, "was the singing of Grace Demms, soprano, who portrayed the role of Santuzza, the village girl who loves Alfio recklessly and about whose subsequent despair the story of the opera moves." In reviewing the same performance the Newark Advocate declared that Miss Demms proved to be one of the most delightful singers ever heard in Granville. He further stated that "her voice was pure, with an admirable carrying quality that easily dominated the orchestra, even in the climaxes and her stage presence was most satisfying. She proved to be the most appealing figure in the cast." As the opera was short the soloists also were heard in solos, Miss Demms scoring a success for her rendition of Mozart's *Allelulia*.

Another recent engagement fulfilled by Miss Demms was at Clifton, N. J., when Faust was given in concert form by the Clifton Choral Society in the high school auditorium. According to the *Passaic Daily News*, "As Marguerite, the maiden who returned Faust's love, Miss Demms captured her audience, for in addition to her beautiful voice she possesses musical intelligence and the power of dramatic interpretation. The audience was completely hers from her first appearance when it felt the appeal of her unusual but charming personality."

### Florence Ware Married

A very pretty home wedding took place at the studio of Florence Ware in New York on June 27, when she was married to Col. Harry F. Dalton of 277 Park Avenue, this city, the Rev. Dr. Richard Emmett officiating. The bride looked charming in white satin, carrying a huge bouquet of calla lilies. She was attended by her sister, Mrs. Grant H. Miller, as matron of honor, who wore orchid chiffon and carried an old fashioned bouquet. The small daughter of Mr. and Mrs. Paul Morris was the dainty flower-girl, sprinkling rose petals in the bride's path. Following the ceremony a reception was held for the numerous guests. After spending a few days at the Ritz-Carlton, Colonel and Mrs. Dalton left on an extended motor tour through Canada.

Miss Ware is the well known vocal teacher of this city and is prominent in musical circles. Colonel Dalton is a former officer of the regular army, having served in Cuba, the Philippines, and in France and Germany during the World War. Upon their return to New York, Colonel and Mrs. Dalton will reside at 277 Park Avenue.



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An extra charge is made for mortising, notching, leveling, and layouts  
which call for special set-ups.

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There is, Shakespeare permitting, madness in some  
methods, particularly vocal methods.

Lindbergh has a baritone voice, but with his  
unusual modesty he never could have become—finish  
the sentence for yourself.

Over one million dollars is expected to be taken  
in at the box office of the open air fight between  
Dempsey and Sharkey, on July 21. Chopin was  
paid at the rate of about \$20 apiece for his immortal  
piano Etudes.

At Fletcher, N. C., on July 3 ceremonies were  
held attending the unveiling of a memorial tablet  
erected in honor of Daniel Decatur Emmett, author  
of the famous song Dixie. These ceremonies, which  
took place in the cemetery of the Calvary Episcopal  
Church in Fletcher, marked the placing of the first  
monument in this writer's memory in the South, and  
the flags of both Ohio and North Carolina were en-  
twined about the memorial tablet. Few persons  
know that Mr. Emmett was the composer of this  
popular patriotic song, for he received little recog-  
nition for the work during his lifetime, and fewer  
know that he was a native son of the state of Ohio,  
although he has since become an adopted son of the  
South. Dixie was written in 1859 while Mr. Emmett  
was associated with a minstrel show in New York.

The New York Edison Company, which broad-  
casts for an hour every Tuesday evening over Sta-  
tion WRNY, publishes an interesting little pam-  
phlet, called The Musician's Palette. It is designed  
to explain to listeners the character and uses of or-  
chestral instruments. A series of contemplated pro-  
grams is contained in the little volume, and each pro-  
gram is prefaced with a picture of the instrument to  
be featured, and a short and informative sketch  
of its history and nature. The idea is an excellent  
one, for too many persons listen to an orchestra and  
enjoy only the sounds it produces, without knowing  
anything of value about its component instrumental  
parts and the manner in which they coordinate and  
cooperate. Written in an easily understandable and  
untechnical style, the Edison booklet supplies de-

Why have the New York concert artists and  
teachers no club house of their own?

sirable information for those who are unacquainted  
with facts they easily could, and should, acquire.

Fifty-five years ago, June 17, 1872, Boston cele-  
brated the World's Peace Jubilee, of which Patrick  
Sarsfield Gilmore was the musical hero. The event  
was called by one unemotional Boston writer, "the  
apotheosis of racket," but nevertheless among the  
visitors were Franz Abt, President and Mrs. Grant,  
Henry Ward Beecher, Franz Bendel, Johann  
Strauss, Dr. Oliver Wendell Holmes, etc. The or-  
chestra consisted of 2,000 players, and the chorus  
numbered 20,000. The feature of many of the  
matinee concerts was the Anvil Chorus, with "com-  
bined military bands, 100 anvils, and cannon accom-  
paniment."

A British radio company is being sued by Mes-  
sager, the composer, who claims that they have "in-  
jured" one of his operas, by broadcasting it incom-  
petently. The question is a ticklish one, and opens  
up wide possibilities. No doubt, Messenger re-  
ceived no payment for the use of his music, and  
his suit probably is based on resentment as much  
as on outraged artistic dignity. If this surmise be  
true, certainly no fault can be found with the Mon-  
sieur. On the other hand, however, it would seem  
to be difficult to prove legally that "injury" has been  
done to the Messenger work, which, by the way, is  
an old one, Les Petites Michu (produced in Paris  
in 1897) and had its chief vogue many years ago.  
If the courts sustain the "injury" charge, there is  
no telling to what lengths such suits might not be  
carried. Composers and publishers would in that  
event be armed with an irresistible weapon against  
the radio establishments. The result of the litigation  
will be awaited with interest by those whom the ques-  
tion concerns professionally and commercially.

Last week's issue contained a report of the execu-  
tive committee of the Society for the Foundation of a  
National Conservatory of Music, in which the execu-  
tive committee recommends a National Conserva-  
tory, whose function shall be to examine and ac-  
credit music teachers. With all due respect to the  
eminent musicians who are on this executive board  
and who are members of the society, the MUSICAL  
COURIER begs to differ in toto with this plan. The  
MUSICAL COURIER has put itself on record as being  
opposed to every form of examining and accrediting  
music teachers; in other words, licensing music  
teachers. The MUSICAL COURIER is perfectly cer-  
tain that such a thing can never be accomplished  
justly by any national, state or city government in  
the United States. The MUSICAL COURIER realizes  
the deplorable conditions in the music teaching pro-  
fession in the United States, but believes firmly in  
the "hands off" attitude, having faith in the gradual  
improvement which will result from our increasing  
culture and education in music. A national con-  
servatory of music in the United States at the pres-  
ent time would be either a calamity or a joke.

On another page of this issue is the announce-  
ment that Felix Weingartner, as well known in this  
country as he is in Europe, will teach conducting at  
a special course next September, to be held at the  
Conservatoire in Basle, Switzerland. The news will  
be welcomed by students with baton ambitions, for  
while many of the great instrumentalists, singers,  
and composers have devoted themselves also to  
pedagogy, that branch of musical activity has not  
succeeded in engaging the attention of the noted  
conductors. The study of orchestral scores is carried  
on at most of the large conservatories, but the stu-  
dent finds only the most limited opportunities for  
acquiring the actual technic of conducting, except by  
reading literature on the subject, watching famous  
directors, or else by actively wielding the baton over  
an orchestra. Weingartner, through his long and  
brilliant experience in opera and concert, is espe-  
cially qualified to guide and inspire the student of  
conducting. Himself a composer, with equal sym-  
pathy for the old and the new, a deep student of  
history and art aesthetics, a profound writer on musi-  
cal topics, and the possessor of strikingly wide cul-  
ture, Weingartner should confer important benefits  
through his tutelage. Walter Damrosch was one  
conductor who learned much by studying with con-  
ductors, his teachers being Leopold Damrosch and  
Hans von Bülow. The Basle Conservatoire has hit  
upon an idea of real value, and one which should be  
copied here. Why not induce Weingartner to hold  
a class in this country, too? And if not Weingartner,  
perhaps some other famous conductor might be per-

## VOCATIONAL MISFITS

Probably one of the greatest problems of edu-  
cation, and certainly one of the greatest prob-  
lems of music, is the care of the vocational mis-  
fit. All business, all of the professions, are  
crowded with them—but most crowded of all is  
music, and in music the lot of the vocational  
misfit is the most pitiful of all. In business, in  
the professions, there are lower levels to which  
they can sink; in music there is very little they  
can do. In music what they do is teach when  
they ought not to be teaching—but they gener-  
ally do not feel themselves to be vocational  
teachers, and are mostly vastly disappointed at  
not having become successful artists and com-  
posers.)

The difficulty is that there are few responsi-  
ble musicians who are willing to pass judgment  
upon ambitious young people who wish to enter  
music as a profession—and, contrariwise, there  
are very few of these ambitious young people  
who would take such advice if it was given to  
them unless it happened to coincide with their  
own views. Nor does the Musical Courier be-  
lieve that it is possible to head them off when  
they are young. They must learn by experi-  
ence, and it is far too risky to go about telling  
this or that student that he had better give up  
music. This sort of advice is as likely to be  
wrong as right, and might be taken by a real tal-  
ent, with deplorable results.

The problem has curious byways. If it were  
merely a matter of letting the misfits sink out  
of sight it might be disregarded. But there are  
many doubters among the real talents. There  
are many who might climb to the top or near  
the top of the ladder, but who lack the confi-  
dence to speculate on themselves. They make  
the best of a mere living, a subordinate position,  
because they have not the courage to force them-  
selves forward. They doubt themselves.

Every musician knows all about this if he has  
any standing in the musical world. People come  
to him asking to be heard, asking to have their  
compositions examined, wanting an opinion,  
begging for encouragement. Often, if they had  
a patron of some sort to put them across, they  
would make great successes, but they lack the  
thing that aggressive self-confident artists have.  
They wait for positions. For instance, while  
the one builds up his own class of pupils, put-  
ting every spare cent into advertising and even  
going into debt for it, another will apply to a  
teachers' agency for a job in school; while one  
gets concert engagements anywhere, anyhow, the  
other waits for some opera manager to discover  
him.

Now, are these unaggressive ones misfits?  
They are—in a way. Not in a musical way, but  
in a practical way. If they could be taken care  
of until they were on their feet they would be  
safe enough, but who is to discover them, who  
is to take care of them?

A comparison of actual musical gifts—if that  
were possible—among the successes and failures  
of the musical world would bring about some  
startling surprises. While it is difficult to be-  
lieve that a great talent is ever permanently  
lost to the world, still there are some of them  
who rise slowly and win less success than their  
musical gifts would seem to justify.

What is really needed is a gentle but persistent  
insistence upon the business side of music  
throughout the student days. In other words,  
we need to make the student feel that his study  
is vocational. Just as the lawyer gets some idea  
during his student days as to how he is to sell  
his wares after he has received his sheepskin,  
so also the music student should have some idea  
of the difficulties that will surely confront him  
once his student days are over. As things are  
today, many students really have not the faintest  
idea of what it is all about. They take it for  
granted that their art will be immediately recog-  
nized, that managers will be fighting each other  
to sign them up, that engagements will come  
somehow, from somewhere. . . . Why, it is actu-  
ally a fact that students of composition expect to  
make money with their composition! And stu-  
dents of conducting expect to get jobs as con-  
ductors!

It is not right for teachers to leave their pupils  
in ignorance of the world into which they will  
enter upon graduation. However impractical  
the student may be, he should be taught, as far  
as possible, to be practical.

sued to help us build up a group of fine orchestral  
leaders of our own.



## VARIATIONS

By the Editor-in-Chief

It seems that our recent references to Liszt and his pupils have started something. A prominent Leschetizky product writes: "Leschetizky turned out at least as many great pupils as Liszt. To mention only a few, how about Paderewski, Bloomfield Zeisler, Gabrilowitsch, Hambourg, Schnabel, Goodson, Leginska, Essipoff, etc.

There was no intention on our part to disparage anyone else at the expense of Liszt, and we have on many occasions expressed our warm admiration for Leschetizky. It is history that has set a brighter glamor about Liszt than about his celebrated Viennese confrere, and for reasons that should be obvious. Liszt came somewhat before Leschetizky and was the pioneer. When the group of famous young Liszt pupils swept over Europe toward the close of the previous century, they demonstrated conclusively that the Altmeister had founded a school, and like a veritable Wotan, surrounded himself with a band of Young Siegfrieds (but not so many Brünnhildes) to protect his pianistic Walhalla against the onslaughts of the reactionaries—spineless followers of the pallid Parisian style of piano playing that so long dominated the keyboard art and found its culmination in the faded romanticism of Thalberg and his disciples.

Liszt gave piano playing its determining push toward modern progress, but it must be admitted that he accomplished it more through the example of his playing than through his precepts as a pedagogue. In fact, his pupils say that he was a stimulative commentator rather than a painstaking teacher. He expected the members of his class to be experts in the mechanics of piano playing, before they came to him for final counsel in interpretation. Leschetizky, on the other hand, did not shy at the drudgery of building up a pupil's technique, step by step, although in his later years he assigned the task to his several Vorbereiber, or preparatory instructors. In the case of Paderewski, however, Leschetizky did all the work himself. When he first encountered the gifted Pole, he said to him: "Everything you do is wrong. I'll take you as a pupil only on the condition that you unlearn all you know, and start anew on technical principles I shall outline for you."

Paderewski, largely self-taught, was intelligent enough to realize his lack of scientific foundation, and applied himself diligently under the rigorous training of Leschetizky. The young man spent several years of incessant practise, with the result so familiar to all the world. It is safe to say that Liszt never would have taken the same trouble with Paderewski.

By the way, Liszt and Leschetizky derived from the same pianistic source, for both were pupils of the inimitable Czerny. It was Czerny, by the way, who took the boy Liszt to play for Beethoven (Czerny's teacher) on which occasion that musical giant, profoundly moved by the display of youthful genius, embraced the lad, and predicted his future greatness.

Not long after, Liszt made application to study at the Paris Conservatoire, but its director, Cherubini, opposed to child prodigies, rejected the boy on the ground that he was a foreigner. Then Liszt took to self-study and self-expression, and his genius carried him to the topmost goal. One shudders to think what the Paris Conservatoire might have done to his development had Cherubini accepted him as a pupil.

Of the Liszt-Leschetizky period, too, was Theodor Kullak, another Czerny pupil, and a teacher of the highest ability. He gave to the world such a brilliant array of pianists as Xaver and Phillip Scharwenka, Moritz Moszkowski, Alfred Grünfeld, William H. Sherwood, Otto Neitzel, and others.

It should never be forgotten that Liszt taught the phenomenal Carl Tausig, who brought out our own treasured Joseffy. He, in turn, gave lessons to Rosenthal. Paderewski, of the Leschetizky line, was the teacher of Harold Bauer and Ernest Schelling.

The pedigrees of pianistic inheritance seem to cross and recross, with a few mighty men as the founding progenitors. Liszt, Leschetizky, Kullak, there is glory enough for all of them.

We are in receipt also of another protesting letter, however an abusive one, castigating us for our dislike of Parsifal.

We do not mind the abuse, but we object to the statement that, "Meistersinger, which you always praise, is far inferior to Parsifal, for in the former, Wagner resorts to personal attacks on his critics, and in Parsifal, he praises God. Mastersinger is artificial; Parsifal is divine."

The subject of Parsifal does not make its music

divine. In fact, even the subject of Parsifal is not divine. It is a paraphrase of the Bible, blended with an adaptation of Arthurian legend.

When all is said and done, Mastersinger is the master score of Wagner. For pure melody, for polyphony in its classical sense, for application of tonal color in the orchestra, and for complete artistic affiliation of text and music, Mastersinger is not outdone even by Tristan and Isolde or Götterdämmerung, and ranks immeasurably higher than the dreary and drooling music of Parsifal.

If the famous German critic's view be correct, that a composer is important in proportion to his ability "zu jubeln" (to jubilate) then Richard Wagner is as important as any composer that ever lived. Mastersinger is jubilation brimming, rampant, overflowing, curbed only by the requirements of form and tonal good taste. From end to end the great musical comedy of Wagner sparkles, and glows, and seethes with pure music, music joyous, music lyrical, music romantic, music dramatic, and music poignantly ap-



Photo Transatlantic  
RICHARD STRAUSS AT THE RACE TRACK

pealing. Over all there is the magic influence of beauty, of tonal sound idealized to the highest degree of aesthetic potentiality, and the listener leaves the opera house with a feeling akin to having drunk from a spring of musical euphony, loveliness, and delight.

When we have listened to an hour or so of Parsifal, we feel like rushing to a speakeasy.

This is the open season for discovering in convents, "hitherto unknown" works by very ancient composers.

Now that opera in English is likely to be tried again on a large scale in New York, a daily asks: "Will there be an opera war here next season?" The singers probably are hoping for opera war, as they sell the ammunition.

Karl Kitchen, of the Evening World, alludes to a cash register, as "a Scotch piano."

Vice-President Dawes deplures our lack of "virile diplomacy." Evidently he never has encountered an efficient grand opera impresario.

It is bad enough for the WOR radio announcer to say that Beethoven improvised his Moonlight Sonata for a blind girl, but we remember that in the long ago, when we were a newspaper reporter at the murder trial here of Mrs. Nicodemus, we heard Abraham Levy, counsel for the defense, say to Judge Rosalsky and the jury: "As an illustration that acts may be committed by persons while in an unconscious and irresponsible condition, I cite the case of Beethoven, who wrote his Moonlight Sonata in his sleep."

And speaking of reporting, we like this storiote told by Harold Bauer with its moral of the futility of some kinds of fame:

Scene, Harold Bauer's room at a hotel in Los Angeles.

A voice over the telephone, "Is this Mr. Bauer? Yes? I am Mr. Scribe, of the Evening Trumpet. I must see you at once. What? Very busy? But, Mr. Bauer, I must see you. It is very important. In a half hour? All right. Do not fail me as the matter is one of exceeding importance. Good bye."

Half an hour later. Same place. A knock at the door. Enter, young man. "Mr. Bauer, I am Mr. Scribe of the Evening Trumpet. I telephoned you

half an hour ago for an interview. Now, Mr. Bauer, the readers of the Trumpet are very anxious to know what you think of Los Angeles. Of course, coming from the East you will be surprised to see such a large and flourishing city on the Pacific Coast. Been here before? You have? O, well, then you can tell them what you think of the growth of Los Angeles since you last were here. And how do you like our climate? Do you appreciate the scenery? You know, a good many people from the East think it is lovely. Ah, you say you have traveled a good deal? Really—wait till I take that down. And—er—by the way, Mr. Bauer, what line of business did you say you were in?"

On this page is a Richard Strauss snapshot, showing the composer in an occupation unusual with him. He is seen studying a program at the Vienna race-track. The result was that he made a wager on a horse named after his opera, Rosenkavalier. The horse, an outsider, won the race, and paid the comforting odds of 34 to 1.

Our national government, unlike that of France, does not give an annual prize, the Prix de Rome, for composition; but at least the city of New York awards an annual prize, the Prix de Central Park, to boys, for harmonica playing.

Whenever one reads about a musician that he is "too commercial," there looms the shadow of the divinely inspired Beethoven, of whom a prominent musical historian again reminded the world recently that the immortal one was a "business man, a not too scrupulous seller of music, a protesting and bargaining tradesman," who gave cut rates to London publishers, "because he preferred the stable English pound sterling to the variable and declining currency of Austria."

The effort of Richard Strauss, to remain a great composer, should earn him the Medal for Distinguished Trying.

"When Toscanini conducts Beethoven it is, for the moment, as if he had become Beethoven," declared Deems Taylor in McCall's Magazine not long ago; "and when he conducts Tschai-kowsky, it is Tschai-kowsky that one hears speaking through the music." The thought is well expressed but not new. In much of the popular music of the moment, one usually hears another composer than the one whose name is on the title page.

From David L. Piper, music editor of the Portland (Ore.) Oregonian, comes this communication:  
Dear Variations: Portland, Ore., June 3, 1927.

The MUSICAL COURIER's editorial, "Enemy of Music," in the May 26 issue, prompted me to send you the very interesting bit of Americana that is enclosed herewith.

If you can discover any connection between our revered Beethoven and the gentleman who stood on his fingers holding fifty-six pounds in his teeth, I will gladly sing your praises the length and breadth of the great northwest.

DAVID L. PIPER.

From the Ladies' Home Journal:

The King's English had just been murdered again. "At any rate," he chortled just before he breathed his latest last, "I have never been tortured quite so much as a French musical title broadcast by an American radio announcer."

An almost undecipherable hieroglyphic unearthed recently in Egypt, now turns out to be a letter from an ancient Cairo music house, reading: "Dear Sir. Your current installment on the lyre purchased from us is long overdue, and if not paid at once, we shall be compelled to reclaim the instrument."

We are surprised to hear that at a recent Moscow holiday occasion, "a chorus of 2,000 rendered national songs." We had imagined that all the Russian choruses are in America.

LEONARD LIEBLING.

## A NOVEL IDEA

In a certain inland city, the head of a music school requires his piano teachers to take \$100 worth of lessons from him during each season, presumably on the theory that a salesman ought to show his confidence by patronizing the concern which employs him.

The real beauty of the novel scheme lies, however, in the fact that if the head of the school engages enough piano teachers, his business must be a success, irrespective of the number of pupils taught by his subordinates. The method is sublime, and very useful for conservatories which find it difficult to make both ends meet.

## NORMA

Norma has just opened the opera season at Buenos Aires and has won its usual success. It has long been unheard at New York's Metropolitan and its revival is anticipated with varying emotions. A few old people remember it well, and the great sway it used to have. Many of the younger generation probably never heard it at all and will wonder what it is all about. When they discover the tremendous and soul-stirring passions that are involved in the plot they will wonder how such music as Bellini wrote for the opera could ever have been deemed suitable to it or them. If they look a little farther and give the matter some thought they will discover that close knitting of music and plot is not an essential to successful opera in spite of all recent theories to the contrary.

But two things are essential to successful opera: first, good music; second, a plot full of passionate moments. The minds of opera audiences seem able to disassociate entirely the character of the plot from the character of the music. The most intense suffering may be (in opera) expressed by a dance tune, and a death scene by a light ditty perfectly suited to grind-organ performance. One thing it is well to remember: the plot never makes up for the music; the music often makes up for the plot. An opera may be a concert and nothing more—except that the passions of the players must be vigorous, strong, highly emotional. They must love and hate, laugh and cry, for good and sufficient reason, but they may love and hate, laugh and cry, with all the reason in the world; they will win no success with operatic audiences unless the music is good.

Opera is not drama, not even music-drama. It is a sort of concert with emotional program notes. We know what we ought to be feeling at every moment, and the singers put the proper sentiment into the music—generally far more than the music actually itself calls for—and, so far as possible, into their acting. However, it is certain that it is far more important to have good music in opera than it is to have suitable or expressive music. Best of all, of course, is to make the music both good and suitable, but few composers have done that, Bellini least of all.

Probably Bellini never even thought of such a thing. His aim was to give his singers songs to sing, and he succeeded in his aim. Was he far wrong? Wagner's example proves nothing to the contrary, for he, too, wrote good music, music of which endless excerpts can be taken for concert performance. Yet the most expressive moments in Wagner cannot be used as concert excerpts, and one is led to wonder if they are what may be called "good" music. That is to say, if the whole of the operas were made up of such music would the operas be bearable? Obviously, they would not. Grunts and groans, squeals, tremolos, great crashes of noise or mysterious, muted pianissimos, without musical form, do not constitute good music, and, however expressive they may be, they cannot fill up an evening of opera.

The fact is, that the music of opera is not incidental music to a drama. It is not the same as, for instance, picture music, the only object of which is to "kill the silence," which silence would be filled with whisperings, coughs, sneezes and other annoyances, including the reading out loud of titles. Attention is fully centered on the picture and mere improvisation on the organ is enough to "kill the silence."

But, in opera, attention is not centered on the drama. Wagner, Debussy and others thought it would be and ought to be. Composers have long harbored the ideal of an opera where every word would be almost spoken—at least sung in such a manner that it could be distinctly understood. Debussy almost succeeded in this. He created a great art work of a kind. But it is not a kind that will ever get a hold on the public, and it ought not to have the sanction of any musician, being, as it is, the negation of music. Musicians should be prepared to defend music against such plausible onslaughts as this. Wagner had theories of music drama, but he never carried them out to their logical conclusion. Debussy carried them out to their logical conclusion. The result is that his music, as music, separated from the Maeterlinck drama, is worthless.

We may laugh at Bellini as much as we like, but the fact is that Bellini was nearer to the right track than Debussy. Bellini had full and unbounded respect for music. His attention was centered on his music. The drama was a side issue. Debussy did not, in Pelleas, show his respect for music. He sacrificed music to Maeterlinck. He discarded musical form, discarded all that had been patiently built up through the centuries by creative musicians.

Wagner did not. He planned to. To read his books one would think that he did. But, in fact, he did not. Even his most "expressive" moments are often masterpieces of symphonic development.

True, Bellini is concerned only with vocal music, concerned only with making a series of concert numbers separated by recitatives. But he had ample classic tradition in support of his methods. His predecessors—Mozart, Weber, Beethoven, names demanding the highest respect—made their operas of separate concert numbers separated not by recitatives but by dialogue. They wrote music with full respect for music. Each isolated number is perfect in form, adhering to musical tradition. Their music is undoubtedly better, of a higher class, than that of Bellini, but Bellini's is better vocally and his operas are constructed along these same classic lines.

The future of opera is much more likely to move along these lines than along the lines of theoretical music-drama. Opera is not drama—never will be, never should be. If we want to attend drama we should go to the regular theater and listen to the spoken word. If we want music we may go to the opera house, but if we do we should expect to hear music—not drama.

## WHERE ARE THE AMATEURS?

A MUSICAL COURIER reader writes as follows: "Being an amateur cellist of some years' experience, and being quite a lover of good music, I have often wished to get acquainted with other amateurs who also love excellent music for the purpose of playing trios, quartets, etc. But fairly good players who are not professionals seem to be quite scarce in this great city; either that, or I have been rather unfortunate in making their acquaintance. 'Seek and ye shall find.' But I have sought in vain. What's the matter? Radio? Or too much occupied in business pursuits? The great number of very fine compositions admirably adapted for trios, quartets, etc., should find many amateurs ready to take advantage of this unique situation. Please start something."

All of which is absolutely true. There is an amazing dearth of amateur musicians not only in New York but also all over America. It is the hardest thing in the world to get up even a fair sized chamber music organization. There are probably not more than two or three communities in this whole enormous country where one could get together a string quartet of amateurs capable of playing, even well enough for their own amusement, the simpler classics.

It has been urged that the reason for this is that Americans are eternally thinking of possible profit. It is a fact, a very deplorable fact, that in New York and some other large cities of America the only way to keep choral societies going is to pay the singers. The idea of a person being paid for giving himself pleasure is one of those distressing American ideas that, so long as they last, will prevent the progress of art in this country except as a subsidized professional occupation.

We regret that our correspondent cannot find other players to join with him. We can only remark that Americans are a mercenary race and from all appearances likely to remain so. There are several gentlemen players in New York who enjoy playing chamber music, and who have found to their mortification as well as their astonishment that the only way to gratify this desire is to pay professional players to come in and complete the ensemble. These gentlemen are men of means and can afford to pay professional players. If there are any strictly amateur chamber music organizations the MUSICAL COURIER has never heard of them.

## MELODY PUZZLES

In these days of cross word contests and questionnaires, it is only fitting that musicians should be offered a similar pastime in their own specialized field.

The MUSICAL COURIER, therefore, begins in this issue a series of Melody Puzzles, the first of which will be found on another page.

These Melody Puzzles are accessible even to persons with no profound knowledge of harmony or other musical science. The problem is merely to find the right tune for the unmelodized accompaniment shown elsewhere. A glance at the piece of music is sufficient to show what is required.

Mortimer Wilson, the originator of Melody Puzzles, has composed a number of highly interesting examples, and they will be published in the MUSICAL COURIER each week, with the correct answers following in the succeeding issue.

Mr. Wilson, one of the best known American musicians, has found keen pleasure in devising his Melody Puzzles, and he and the MUSICAL COURIER

wish its readers the same pleasure—and success—in solving them.

## MUSICAL KULTUR

The difference between the taste of the masses here and abroad is exemplified in the following anecdote, related by a well known violinist on his return from a concert tour in Europe:

On the evening of a concert at the Singakademie in Berlin, the artist got into a taxi with his violin. At the Potsdamer Platz, where the cab was halted by the traffic, the driver, an elderly man, turned in his seat and asked his passenger what he was going to play that evening.

"Do you know me?" asked the violinist. "Oh, yes," said the old man, "I heard you play the Brahms concerto at the Philharmonie two years ago." On being told that the artist was going to play the Beethoven concerto that evening, the chauffeur said, reminiscingly, 'Poor, dear old Joachim; how he could play it. My wife and I never missed a performance of it. In his later years, of course, it was not the same any more; his tone had become scrappy, and he played out of tune frequently.'

A few weeks later the violinist was in Milan, and desiring to go to the opera, he asked the hotel-porter to procure him a ticket for that evening. "Why don't you wait till tomorrow?" said that individual, "tonight is Traviata with a rather ordinary cast, but tomorrow they give Verdi's Falstaff, with Toscanini conducting, and all the best artists singing."

On his return to New York our friend had occasion to go to an office-building owned by and named after a prominent piano concern. He entered the elevator, and happening to think of the two experiences related above, he thought he would try an experiment. Accordingly he asked the operator: "Do you happen to know whether the Stadium season has opened?" "The what?" asked the youth. "The concerts at the Lewisohn Stadium?" "I guess you mean the Yankee Stadium," was the answer; "sure it has, but they don't have no concerts there. Only baseball and prize fights. There's a great scrap up there tonight. 'Butch' Finnegan is going to go ten rounds with 'Sluggie' Smith, and he'll knock him cold. That fellow's got a wallop like—"

But the listener never discovered what the "wallop" was like, for at that moment the car reached the desired floor and he took precipitate flight.

The unfortunate part of this anecdote is, that if the question had been put to the average business man or college student, the reply might have been very much along the same lines.

Perhaps there is something in European musical Kultur after all.

## GRATITUDE

The late Dr. Hyman Brown, a celebrated eye, nose and throat specialist of Chicago, did not believe in gratitude. When a patient entered his sumptuous reception room, he was confronted with a sign which read "When you are sick, you call your doctor and pray to your God. When you are well, you forget your doctor and forget your God. No credit given here to anybody." You had to pay the doctor per visit. The late Dr. Brown was right in many ways. We have known of musicians who, a few weeks before giving a recital, salute us until their hat nearly touches the ground. Those musicians are most effusive in their welcome. They congratulate us on our looks and they are most solicitous in every way. When we were much younger, those demonstrations made even less impression than they do today. We discovered from the first that it was not us that the musician was greeting, but the paper on which we work.

What is true about us is true about all other critics. Recently while walking in Chicago with an eminent critic on a daily paper, we met a young musician on Michigan Avenue and as he passed us he bowed so courteously that we were taken aback. "Who is that young man?" we inquired of our companion. "He is a baritone." Then we ventured to say, "he surely must be going to give a recital in the near future here." "Right you are." "When is he to appear?" "In about two weeks." We understood then the cordial greeting and the smile that would not come off of the countenance of the young baritone. We went to his recital out of curiosity, if not for anything else. He sang very well. All the critics praised his work, especially the one to whom the young man had bestowed his respectful greeting. Again this week we were walking on the Avenue with the same critic when we perceived the young baritone and he got a peep at us and in a moment disappeared, not wishing to thank the critic for what he had done for him.

There are in life very few people who really have



gratitude. Gratitude weighs tons on one's shoulders. One hates to be under obligation to any one when one's make-up is deficient. There is something lacking in anybody who cannot appreciate kindness. Many a critic has helped a young musician. Many a critic has encouraged young talent. Many a critic has sponsored musicians. The day after they leave a paper, they are as dead as if they had never written a line. We know of three critics in Chicago who were for years on important dailies. One was on the Chicago Tribune, one on the Daily News, and another on various papers in that city. They were not on those papers for one or two seasons, but for many, many years. Musicians who used to meet those critics while they were on the papers were civil to them when they met in the street or anywhere else. They would pay court to them, and those critics, who unfortunately took themselves seriously, believed it was to them that the musician was paying respect, while really it was only to the paper. If this be not true, then why do Chicago musicians speak disparagingly of those three critics of other days? And the Chicago musicians are not different from their brethren all over the world. What is true of musicians is also true of other professions. Mankind is not mindful of gratitude. The King is dead, long live the King!

#### ANOTHER CENTENARY

The centenary of Beethoven having been justly celebrated, now comes the turn of the accordion, which was invented a hundred years ago. Its devotees are to congregate or convene for a grand accordionistic jamboree—and loud will be the noise of it!

But it is all very well to laugh at the accordion; to say that it is noisy, wheezy, inartistic and the like, but there are accordions and accordions. The original instrument had one set of melody keys and one

set of harmony keys, the latter very limited and restricted. Up to date modern instruments have very extended ranks of harmony keys on which all of the principal chords in all of the principal keys can be played.

Accordion virtuosos are not uncommon. They are chiefly heard in vaudeville performances, and they do some truly astonishing things. Were they not forced to make their vaudeville turns amusing they would give artistic performances of a high order. One hears occasionally over the radio some accordion music that is well worth hearing despite the poor quality of the tone of the instrument.

That is its chief drawback, its tone. It is probably impossible to produce a good tone with reeds unless they are set in resonators, and, of course, the resonator takes too much room for use in a small portable instrument. Some day some Sax of the accordion will invent automatically adjustable resonators and will make accordions of really effective tone quality. Until that happens the accordion, like its twin brother, the cabinet organ, will remain outside of the artistic pale.

#### THE MENACE OF MUSIC

Just before Congress adjourned recently in Washington, one of the legislators introduced a bill to "make it an offense, punishable by a fine of \$100 in each case, for any person to play a musical instrument or make other unnecessary noises in any neighborhood in the District of Columbia where any person or persons may be seriously ill."

The bill provides also that notice of such illness must be given to the authorities, who are to see that the offenders receive timely warning, whose disregard would bring about the punishment outlined above.

It is a worthy piece of legislation, but why confine it to the District of Columbia? Make it national.

#### TUNING IN WITH EUROPE

An ocean going "showboat" is the latest project of Mussolinian Italy. Italian opera in "model performances" is to be brought to everybody's front beach. Two Genoese engineers, Carlo Giorgetti and Mario Noccasio, are designing a gigantic vessel which will contain a theater seating 2,000, and having a modern stage large enough for Aida, Mefistofele and Turandot on a magnificent scale. The great trouble, of course, is how to prevent the opera house from rolling and pitching, but that's just where the two inventors are going to shine. It's going to be so steady that even Battistini shouldn't mind joining the company. Nevertheless, the mental picture of a seasick Radames or Renato is too fascinating to be dismissed.

The showboat will also contain lecture and dance halls, and a large exhibition room, for the boat is to be a complete floating exhibition of Italian products, including motor cars, silks, ceramics and works of art. The Lloyd Sabaudo is going to build it, according to the press reports, and the singers, etc., will presumably be drafted for service under a new Musolini decree. (They'd *have* to be.)

We didn't get a chance to ask Lindbergh whether he is musical; but the Association of American Correspondents, at the dinner they gave him in London, had a string ensemble playing operatic selections alternating with real American folk songs from Old Black Joe to Dixie, and Lindy did not complain about the absence of jazz. In fact, he liked it. Which is one more item in his favor.

Speaking of Lindbergh and Atlantic flyers in general, we don't begrudge them any of their honors, from ambassadorial kisses to cruiser and national welcomes. But while our statesmen, from the President down, are going the limit in recognizing a feat of courage, isn't it extraordinary that they will not take the slightest notice when an American citizen achieves a feat of art? Think of what it would mean to a poor devil of a composer whose work is performed and acclaimed in a foreign country to receive a mere line from the appointed representatives of his country! Two American works are being performed at the International Festival in Frankfurt, before the assembled critics and music lovers of Europe. We have a Consul-General in Frankfurt. Here's a bet he won't be there.

The conductorless orchestra in Moscow has been "decorated" by the Soviet Government—not singly but corporeally, and it is now to be referred to as

"the meritorious," just as we refer to our politicians—beg pardon—statesmen, as "honorable." The honor is, however, not conferred on artistic grounds, but because of the orchestra's "revolutionary spirit" and because it has played for working men in Moscow suburbs.

Governments don't change—except their color.

The London Opera Syndicate takes pride in the fact that the present Covent Garden season will probably, for the first time since the war, pay its way. Some day, perhaps, a London opera management will take pride in announcing a large deficit. That's when London will enjoy good opera.

We always thought prohibition was wrong. Now we know it. Francis Toye, critic of the Morning Post, has discovered the "historical alliance" of music and beer, and therewith the true reason for German musical greatness. Whoever is to be president after 1928, let's make sure he is—musical!

That music has fallen upon evil days becomes apparent when one reads the heartfelt defence of the old-time "ballad" by a correspondent in the ubiquitous Daily Mail:

The ballad fulfilled the purpose to which I refer exceedingly well, and I am sure that, in Victorian days at least, many a young man felt with a warmer glow the presence of the young woman sitting beside him in the homely evening parties of that time, when listening to the clean, and pretty ballads redolent of affection, romance, valor, nobility, and honor, which were fortunately so much in vogue.

Maybe we could. But as for the "warmer glow"—has the gentleman never danced to jazz?

Chaliapin staggered the Viennese by demanding—and getting—\$3,000 for one performance of Boris Godounoff. "But," he explained to the assembled reporters, "I have ten children, and including relations and servants, have to provide for twenty-six persons." This will be welcome news to some of the ten children when they see it published in the Paris papers.

"I dreamt that I dwelt in marble halls," from Balfe's late lamented opera, The Bohemian Girl, is to furnish the theme of a moving picture. The "marble halls" are no other than those of Dorchester House, in Park Lane, once the American embassy, which, as an example of 19th century magnificence, will soon be nothing but a dream. Some enterprising optimists in the Sunday evening concert business are negotiating for the great mansion as an "international concert hall to which European artists may be invited." Why not start it as a movie and save expense? It might be in time for the "marble halls."

## NEWS FLASHES

#### Brady Artist Engaged

Berlin.—Fleeda Alberti, mezzo soprano and artist-pupil of William S. Brady, has been engaged for next season by the Berlin Staatsoper.

#### Bilotti Scores

(Special cable to the Musical Courier)

Karlovyvary.—Bilotti achieved an overwhelming success. Repeated program at thirteenth Marienbad. Engaged for orchestra appearances at Prague and Vienna this winter. D.

#### Hanson in Prague

Prague.—M. H. Hanson, New York manager, had a private audience at the Castle with Dr. Benes, Minister for Foreign Affairs, who on the same afternoon left for Geneva to attend the naval conference, where he is a conspicuous figure. When asked by the MUSICAL COURIER correspondent about the interview, Mr. Hanson stated that he not only felt highly honored but that the meeting was of the utmost importance. The musically inclined of Prague hope that the visit of their choir to America will strengthen the relations between their country and America. Mr. Hanson was also entertained at dinner by the committee of the Teachers' Chorus and on another evening by Prof. V. Talich, noted conductor of the Czech Philharmonic Society. A.

#### CZECHOSLOVAK CHOIR COMING

M. H. Hanson, New York manager, now in Europe, has just signed a contract with the Czechoslovak Teachers' Choral Society of Prague to tour the United States.

Although the time of the choir's visit here has not yet been definitely decided upon, the appearance has already aroused interest. When Walter Damrosch returned from Europe last fall and was asked to name the most important musical performance heard on the other side, he replied: "By all means that of the Czechoslovak Teachers' Choir of Prague and I only wonder that nobody has ever thought of bringing them to the United States."

The Hon. Zedénka Fierlinger, Minister to the United States at Washington, Consul of Legation, Hon. J. Lipa, Consul General Dr. J. Novak and Dr. Smetanka, the Consul of Chicago, were of great assistance to Mr. Hanson in forming the committee and raising the guarantees.

Representatives of this American committee are: F. G. Hajecek, president of the Longdale National Bank of Chicago; Joseph Triner, head of the Triner Advertising Agency; Antone Vanek; Dr. Vojan, secretary of the Czechoslovak Art Society of Chicago, and R. J. Psenka, publisher of the leading Czechoslovak paper in America, The Daily Svornost.

#### WORLD PREMIERE ON THE ATLANTIC

For the first time in history a composition was written and performed on board a transatlantic steamer. This happened on the S. S. Minnekahda recently, when Ernő Balogh, well known Hungarian composer-pianist, was asked by several of his friends on board to compose a trio which they could perform. He worked a day and a night, finishing his score at 9 a. m. on the second morning. Each of the musicians then copied his part, the rehearsal took place immediately, and the performance was given at 3 p. m. The performing artists were Leo Godowsky, son of the famous pianist, and two members of the Philadelphia Orchestra, Daniel Saidenburg and Henri Elkan.

To make the work more interesting Mr. Balogh opened the trio with a viola solo, starting on E, since it was Mr. Elkan who had suggested the idea. The violin part starts on G in honor of Godowsky and the cello part begins with an E flat, which in German is Es (S) standing for Saidenburg. The composer omitted nobody but himself. Needless to say, the success of the composition was tremendous.

Another novelty given at this ship's concert was a new instrumental version of Mr. Balogh's Dirge of the North. The piece was written originally for the piano, and it was Fritz Kreisler who arranged it as a violin solo. On board, Henri Elkan rewrote the work for a string quartet and it was performed with the assistance of Domenico Bove.

N. DE B.

## MUSICAL COURIER READERS

## The American Flag

To the Musical Courier:

During the recent flag displaying we have all seen our national emblem hanging in divers and sundry improper folds and festoons, with the star-field pointing to all quarters of the compass. In order that some patriots may take thought of a more proper manner of showing their pride in our achievements, I facetiously suggest the following as an added verse to The Star Spangled Banner anthem:

O say, can't you see  
That the stars on the right,  
While the stripes run across,  
Hang your flag incorrectly?  
When the stripes crossward run,  
At the left stars should twinkle;  
Spread the emblem at length  
Without festoon or wrinkle.  
And your neighbor's wrong, too,  
With the star-field of blue  
Shining out to the left,  
With the stripes up and down.  
This is backwards—both are careless  
That the hem-seam should show—  
Turn the flag to the front:  
All will right itself so.

Or, if one will remember that the full-striped end should be to the right and the blue field to the left, when the flag is not on the halyard or staff. If the stripes must run up and down, then hang the star-field to the right. Do not tie it in knots or drape it into a sash. It is a flag, not a decoration.

Respectfully yours

(Signed) MORTIMER WILSON.

[Mr. Wilson is no doubt justly incensed, though he takes a humorous view of it, but we illogical Musical Couriers hardly get the point, for any flag hanging free is viewed from two sides, and whatever side the stars are on viewed from one side, they are going to be on the other side viewed from the other side, if you know what we mean, and we are not quite certain ourselves, our flags seemingly having too many sides.—THE EDITOR.]

## Marion Talley Sings at Ravinia

Marion Talley happened to be in Ravinia Park hearing some of the performances there during a brief vacation before returning to New York to make Victor Records. She had no idea of singing, but when Lucrezia Bori was indisposed on July 1 Manager Louis Eckstein secured the services of Miss Talley, who jumped in at a second's notice and sang Rigoletto, making a tremendous hit. Needless to state, it was an added treat for the Ravinia opera goers.

## Goldman Band Continues Popular

With each succeeding concert of the season the Goldman Band, under the direction of Edwin Franko Goldman, is attracting larger and more enthusiastic audiences, so that from present indications it appears that this season will be the most successful in the ten years since Mr. Goldman or-

ganized the concerts. Last Sunday evening the fourth week of concerts was concluded, during which time several new and interesting programs were presented. One of them was made up of Italian music, another was devoted principally to Beethoven, and still another consisted of Russian music. Then there also was a program which included a number of excerpts from some of the operas which have made Gilbert and Sullivan famous, and two programs were devoted to miscellaneous numbers.

There was a special attraction at the concert on Friday evening for Mr. Goldman had arranged to have a large delegation of firemen present when his new march, entitled, The Third Alarm, was played. The composition is in the usual march form and depicts some of the familiar sounds heard after a fire alarm has been sounded. In the trio of the march Mr. Goldman introduces fire sirens, bells, engine whistles, and the galloping of horses.

The soloists for last week were Lotta Madden, soprano, and Del Staigers, cornetist.

## Louise Griffith Studying with Esperanza Garrigue

Louise Griffith, soprano, was recommended to the Esperanza Garrigue studios by Cecil Fanning, concert baritone of international reputation. Miss Griffith had been a pupil of Mr. Fanning's for three years, and Mme. Garrigue states that she had been well taught. The young artist came to New York early in the fall of 1926 for advanced study and



Photo by Doretha Glenn

LOUISE GRIFFITH

to seek professional engagements. Miss Griffith possesses a pure, true, lyric soprano of wide range which enables her to sing the coloratura literature, and as there also is power to her voice it gives her the ability to add the youthful dramatic literature. She has been commended for her singing of the Suicidio aria from La Gioconda and Pace from La Forza del Destino, and the role of Micaela in Carmen suits her as well as that of Juliet. A charming personality also is an asset possessed by Miss Griffith. This young artist was a member of the Columbus Grand Opera Club and was heard in Columbus in excerpts from opera. On coming to New York she was at once engaged to appear at the Paramount Theater under the direction of Hugo Riesenfeld for the motion picture, The Sorrows of Satan. During the past winter Miss Griffith sang in musical comedy, appearing in Colette. She is now fulfilling a thirteen weeks' engagement with the Redpath Vawter circuit; this is her third season on Chautauqua.

Mme. Garrigue states that Miss Griffith is a sincere musician and an intelligent worker, and would be a delight to any teacher, that she is already known among managers for her dependability, and that to her beautiful voice and singing talent she adds common sense and hard work, which never fail to make an artist of one with a naturally beautiful voice and market talent.

## Independence Day Program in Central Park

The Coronation March given by Meyerbeer opened the Independence Day program given in Central Park on the Mall under the direction of Maximilian Pilzer. As the second number on the program, Die Meistersinger overture was heard, followed by Herbert's Fortune Teller and a Tschai-kowsky Polonaise. After a short intermission the second part of the concert opened with the Caucasian Sketches by Ippolitov-Ivanow, continuing with Southern Roses, Strauss, and a third number consisting of selections by Herbert, Elgar and Rubinstein. As a concluding number the orchestra played the famous 1812 Overture by Tschai-kowsky. There was a large audience which listened with attention to the interesting concert.

## Berúmen Presents Another Gifted Pupil

A delightful piano recital was given at the La Forge-Berúmen Studios on June 20 by Alpha Kinzie, one of the youngest pianists from the Berúmen class. Miss Kinzie has studied but one year with Mr. Berúmen, but owing to her steady progress she was presented in recital, and a large and appreciative audience gave a hearty welcome to the newcomer, who placed herself at once as one of the most gifted pianists at the studios. Miss Kinzie displayed a fine sense of rhythm, brilliant technic, and a charming personality. She was at her best in the Chopin B flat minor sonata, and

in numbers by Scarlatti, Brahms, Ireland and Liszt. Many encores were added to the program.

## RAVINIA OPERA

(Continued from page 5)

innocent fraulein of Nuremberg. In glorious voice she sang the Jewel Song with loveliness of tone and naturally won a success all her own not only in that solo but also throughout the course of the evening, and right was the public in expressing vociferously its pleasure as Rethberg gave them of her very best. Leon Rothier belongs to that school of old French singers who have honored the operatic stage.

He sang Le veau d'or superbly and throughout the night was a big factor in the success of the performance. He is an artist to be reckoned with and one who takes his art very seriously. Desire Defrere was the Valentine, which role he dressed elegantly and acted with conviction. Vocally, he was satisfactory even though this young Belgian baritone has a tendency to force his tone and, following the tactics of some of his Italian colleagues, he loves to stay on a high note. His G in the Avant de quitter was sonorous but he stayed about three bars too long on it, this to the pleasure of the masses and the irritation of the connoisseurs. Gladys Swarthout was a handsome Siebel. She sang the Flower Song most agreeably and met with considerable success. Philine Falco was excellent as Martha; likewise Paolo Ananian as Wagner.

The performance was under the direction of Louis Hasselmanns, who knows all the traditions of the old score, and under his leadership orchestra and chorus were heard at their very best. A fine performance that added materially to the renown of Ravinia as an operatic center!

RIGOLETTO, JULY 1

Due to the slight illness of Lucrezia Bori, L'Amore dei Tre Re could not be given, and General Director Louis Eckstein surprised his most sanguine admirers by securing the services of Marion Talley, who sang Gilda in Verdi's Rigoletto. Her performance, deserving more than a passing comment, will be reviewed in next week's MUSICAL COURIER together with the performances of Aida on Saturday night and Carmen on Sunday night.

RENE DEVRIES.

## Hanna Brocks to Teach in Bedford, Pa.

Hanna Brocks, soprano and vocal teacher of New York, again will teach in Bedford, Pa., from July to September, reopening her New York studios in the fall. Mme. Brocks was scheduled to give a concert in that city on June 28.

## Lindy and Music

Eagle lone in darkening sky  
On long and dizzy flight,  
Didst hear the music of the spheres  
Ring out in space that night?

Soaring high above the worlds  
Amid their starry light,  
Didst hear the far-off planets sing  
To cheer thee in thy flight?

Above the mighty rushing wind,  
The whirling motor's drum,  
Did sound of angel harmonies  
Thro' sleet and snow flakes come?

The song of golden, radiant Dawn,  
With shimmering tones of light;  
A-sounding melody divine,  
To crown thy glorious flight.

ALICE GRAHAM.

## OBITUARY

## HERBERT B. WALTERS

Herbert B. Walters, piano manufacturer, passed away at his home in Cos Cob, Conn., on June 29, following an illness of several weeks. Mr. Walters was seventy-four years of age.

## DR. ANTONIO STELLA

Dr. Antonio Stella, Enrico Caruso's physician, died on July 2 at the Post Graduate Hospital, New York, where an operation had been performed upon him for an abscess.

## ABOUT THE MELODY PUZZLE

(On the Opposite Page.)

Editor, Musical Courier:

A word as to the "Melody Puzzles" might not be amiss. There is always a harmonic background functioning in the mind of the composer when a motive, or thematic model, is created—at least there should be. With the novice this background, or harmonic outline, is used unconsciously; while the master is in possession of its full significance. These "Melody Puzzles" furnish a background to which a certain motive is to be supplied. The thematic model is composed of only a few bars, two or four, the motive direction and the intervals of which are given in the suggestions. When the model is found by the puzzle-worker the success of the solution then remains merely a matter of finding the tone upon which to begin the motive that is to be repeated for each phrase throughout the piece.

Naturally the exercise is at once a harmonic and contrapuntal study of the most practical kind, in that the repeated motive takes on a new character with every new harmonization at the distance of a few bars, while at the same time the general mood obtains. The titles will give another clue to the genre of the motive model.

New York, June 28, 1927.

MORTIMER WILSON.

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Here is the Accompaniment

Answer: Next Week

Find the Melody

# THE MELODY PUZZLE

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## "The Knife-Grinder"

Supply the four-bar diatonic motive (three different tones—one used twice) which may be continuously repeated throughout the piece

MOTIVE DIRECTION:



## NUMBER I

Tempo di Valse (lento)

Arranged by Mortimer Wilson  
for the MUSICAL COURIER

*Thematic model*

*simile*

*mp cresc.*

*dim.*

THIS MELODY PUZZLE IS THE FIRST OF A SERIES. OTHERS WILL FOLLOW—ONE IN EACH ISSUE. DO NOT MISS THEM. THEY ARE INTERESTING AND FASCINATING.

### Dudley Buck Singers a Popular Attraction

Dudley Buck, well known vocal teacher, is responsible for the training and organizing of the Dudley Buck Singers. There are eight artists in this group, and interesting programs are presented made up of solos and some of the less frequently heard vocal ensemble music numbers. The selections range from songs and madrigals of the 17th century to the works of the most modern of the present-



Photo by G. Maillard Kessler, B.P.  
DUDLEY BUCK

day composers. The programs also include humorous numbers. One of the special features is the evolution of The Star Spangled Banner, which has been very favorably commented upon by critics. Mr. Buck has searched diligently in numerous music collections for material for his singers, and has had many of the selections arranged especially for them. The personnel of the singers is as follows: Marguerite Hawkins, Alma Milstead, Georgia Graves, Marie Bard, Boardman, Sanchez, Henry Moeller, Frank Forbes and Leslie Arnold. Following the first New York appearance of the Dudley Buck Singers, the New York Times declared that in organizing this group "Mr. Buck has done something novel, fresh and interesting in the recital field." The critic of that daily also noted that "Mr. Buck had thought out every detail of the performance, even to grouping the singers on the stage, as if they were assembled in a drawing room, singing for their own edification in the Elizabethan manner. He had bestowed immense pains on the program, seeking in the Congressional Library at Washington for rare and unusual numbers, and had trained his voices to sing these with the nicest feeling for expression and shading. The result was delightful."

### Klibansky Pupils in Demand

Singers from the Klibansky studio have been heard in important concerts. Lotta Madden was heartily welcomed at her first appearance at the Goldman Band concerts; she had to give three encores, and will be the soloist at these concerts on the campus of New York University. Betsy Lane Shepherd was soloist at the Ann Arbor Festival, where she won new laurels. Louise Smith gave a successful recital at the Church of the Redeemer, Brooklyn, June 2; she is scheduled to give a number of concerts in the West this summer. Anne Elliott will be heard in Seattle, Walla Walla, and Portland, Ore. Lottice Howell has returned from Mobile, Ala., where she sang at the Saenger Theater; she was offered the leading part in Maryland, the new Shubert production. Reginald Pasch returned from a tour with Blossom Time and has been engaged for the new Hammerstein production, Dawn, in September; he left for Berlin, where he will appear in guest performances. Paul Simmons has been engaged as soloist at the Irvington Presbyterian Church, Irvington-on-the-Hudson.

Tristan Wolf sang at a concert in Atlantic City, June 12. Aimee Punshon will give a concert in St. Louis. Ruth Thomas closed her successful tour with the Pirates of Penzance in Providence, R. I. Adelina Baranjai is still on tour with the Memories of the Opera company. Margaret Zincke gave a successful recital in Corsicana, Tex., it being arranged by different clubs in her home town so as to make it possible for her to continue her studies with Mr. Klibansky; last summer she was a member of his class at the Chicago College of Music, when she dedicated her picture to Mr. Klibansky as follows: "Best wishes to Mr. Klibansky for showing me the one way to sing. (Signed) Most grateful pupil, Margaret Miller Zincke, Chicago, Ill., July, 1926."

Pupils who lately have joined the Klibansky studio are: Edna May Hamilton, Ruth Agee, Elsie Eyre, Mary Epstein, Florence Carlton, Edna Taylor, Lawrence Smith, Hor-

ace Bender Ralph Roden, Anna Levin, Marjorie Brundage, Virginia Rouse, George Rier and Louis Brown. Louise Smith has been engaged by Winthrop Ames to appear in his Gubert and Sullivan productions in New York.

### MUSIC ON THE PACIFIC SLOPE

#### PORTLAND, ORE.

PORTLAND, ORE.—Several thousand lovers of unaccompanied vocal music assembled at the Public Auditorium to greet the National Chorus of Sweden, Emil Carelius, conductor. The program consisted of all Scandinavian numbers, delightfully sung. Four excellent soloists assisted—Gustaf Rodin and Johan Friberg, tenors, and John Johanson and Joel Berglund, baritones.

Louis Kaufman, who was graduated recently from the violin department of the Institute of Musical Art, New York, gave a brilliant recital in Pythian Hall. Opening with the Vivaldi-Nachez concerto, the artist was then heard in works by Chopin-Kreisler, Samuel Gardner and in the Paganini-Wilhelmj concerto. Mr. Kaufman, who is a Portland boy, had a fine reception. Ruth Bradley Keiser furnished artistic accompaniments.

At the thirtieth annual commencement and exercises of the Emil Enna Piano School, teachers' certificates were presented to Hazel Gurr Bell, Frances Hollenbeck Sheeder, Edith Hjorten, Flora E. Griggs, Malcolm Frost, Lucille Schultz, Constance Hastings Pottorff, Bernice Benson, Mary Jane Anderson, Myron R. Champion, Tuulikki Pajunen and Agnes Anita MacLeod. Mabel Ryder Williams, pianist, and



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).

"Among the most interesting of contemporary artists."—New York Herald (Paris).

Prosperi Pozzi, cellist, played a meritorious work by Constance Hastings Pottorff, local composer. There was an able address by Frederick W. Goodrich, organist. The school has enjoyed a very successful season.

The Australian National Band, Albert Baile, director, recently favored Portland with several excellent concerts.

Nikola Zan, New York baritone, has reopened his local studio.

Samuel Gardner, New York violinist, is a guest teacher at the Ellison-White Conservatory.

Arthur Loesser, New York pianist, has a summer class here.

Louis Victor Saar, Chicago pianist, is conducting a local class. J. R. O.

#### SEATTLE, WASH.

SEATTLE, WASH.—The annual spring concert of the Lyric Club, at the First Presbyterian Church under the capable leadership of Graham Morgan, achieved new heights of accomplishment and justified the reputation for excellence it has had during past seasons. The assisting artist was Arthur Johnson, tenor, singing this return engagement by popular request. Next season the Lyric Club plans several programs which will offer novelties different from their programs heretofore.

An energetic member of the musical profession of the Northwest is Jacques Jou-Jerville, teacher of voice in Seattle. His studio activities are tremendous, and his students are singing in the Northwest with great success. His most recent presentations of scenes from opera were accorded unanimous praise, and so large were the audiences that repeat performances were necessary. Mr. Jou-Jerville's classes are now open for enrollment for the summer session, and he has announced the addition of Lois Holt Brown and Ellen Colby-Strang as his assistants.

The Australian National Band was here for three days, playing four excellent concerts. Albert H. Baile, conductor, was enthusiastically greeted, as he has been throughout his Northwestern tour.

Boyd Wells, pianist and teacher, has announced his annual summer normal course in music study for young

teachers and advanced pianists. This course will be devoted mainly to lectures on various topics.

Michael De Caro, Seattle tenor, who has returned from Italy for the summer, has announced a ten weeks' course in vocal production. Mr. De Caro's annual concert is always anticipated as one of the musical events of the summer season.

An unusual concert was presented by the young people of Plymouth Church, in which they presented for the first time to Seattle the Lyman Singers, a quartet of young men who are gaining a splendid reputation for ensemble.

#### CORNISH SCHOOL NOTES

One of the leading programs was the presentation of the opera, Romeo and Juliet, under the direction of Myron Jacobson. So enthusiastic were the participants in this production that they presented Mr. Jacobson with an engraved cigarette holder in appreciation of his splendid work.

The Cornish chapter of Alpha Epsilon, honorary musical sorority presented Horace White, Ruth Gordon and John Hopper, three pianists from the class of Calvin B. Cady, in recital at Plymouth Church.

Of especial interest were several programs from the elementary department, particularly the graduation program.

Another unusual program was the Eurythmics demonstration directed by Wallace Dow, over one hundred students appearing.

June 14 a number of pupils in piano from the classes of Ruth Gordon and John Hopper were heard.

Summer school enrollment is already well in hand, while the enrollment for the fall term is also especially promising. J. H.

### Many Honors for Ellen Ballon

Ellen Ballon, Canadian pianist, who has been touring Europe for the last four months, has met with much success. Her recent recital in London created great enthusiasm. A wireless message from the staff correspondent of the Montreal Star stated that the London Daily Express critic wrote: "Achieved a triumph as an intellectual pianist and at the same time a capable interpreter of emotional compositions." The reviewer for the Telegraph commented: "Should go far if she maintains her fine technique with a wide range of dynamic values. The audience was swept with enthusiasm and scores remained to compliment her."

Among the functions given in her honor was a dinner by Lady Mond, daughter of the former Viceroy of India and an after recital reception for her 150 guests; two teas by Hon. Mrs. Lionel Guest, a dinner by Mrs. Alfred Bosson, a luncheon by Sir George and Lady McLaren Brown, a private recital for Lady Dashwood, a special audience ar-



ELLEN BALLON,

Canadian pianist, who recently delighted enthusiastic audiences in Berlin, Vienna and London, photographed with Mrs. Howard, daughter of Stanley Baldwin, English Premier. Miss Ballon sailed for her home in Montreal on the Minnedosa on June 24.

ranged by Lord Richard Vevill for Princess Helene Victoria, sister of King George, and, to cap all, she was presented at court on June 21.

### Anne Yago Scores with St. Louis Opera

At the opening performance of Robin Hood, which inaugurated the present summer season of light opera in St. Louis, Anne Yago, contralto, who sang Alan-a-Dale, was greeted with flattering enthusiasm by the public and the St. Louis press. The St. Louis Times commented as follows: "Anne Yago quickly pleased, not only with her singing, but also with her acting," and the St. Louis Post-Dispatch said: "Anne Yago, to whose lot falls the singing of O, Promise Me, scored the greatest personal hit last night with her offering of that ballad." The St. Louis Daily Globe-Democrat was of this opinion that "Anne Yago, in her brave masculine habiliments of Alan-a-Dale, strutted her manly stride and sang the immortal O, Promise Me so beautifully as to require two repetitions."

Miss Yago has for many years been under the guidance of Estelle Liebling, who feels that the Yago voice is one of the great contralto voices of the day.

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ZETA V. WOOD

Local teacher and director of the Manhattan Octette which appeared at the Casino Theater on June 26.



GIL VALERIANO.

Spanish tenor, snapped in the patio of the Community Theater, Pasadena, Cal. Although the 1926-27 season has been an exceedingly busy one for Mr. Valeriano, from present indications it would seem that his schedule of concerts next year will be even more closely booked.



MARION TALLEY.

Metropolitan Opera soprano, photographed on a farm near Kansas City where she recently enjoyed a little rest before returning to New York early this month to make some Victor records.



DORSEY WHITTINGTON.

American pianist, on the S.S. City of St. Louis bound for Savannah, on his way to Winthrop College, S. C., where he is now holding his second summer master class. Mr. Whittington, was accompanied by six of his New York pupils, who wish to continue studying with him through the summer. This will be the last class Mr. Whittington will hold in America for a year, as he sails for Italy in August, and will remain in Europe until the start of season 1928-1929.



WALTER GOLDE.

who is in New York again following a six weeks' trip to Europe, where he visited his family in Switzerland. Mr. Golde will be kept busy all summer with a large class of pupils who have enrolled for work at his New York studios.



IN VENICE.

Alexander Lambert and his artist-pupil, Julia Glass, who are spending the summer abroad.



IN BUENOS AIRES

Mr. and Mrs. Henry Hadley are quite enchanted with the South American city, where the conductor recently achieved success in his first appearance as guest conductor. When the Hadleys arrived they were met by a delegation from the orchestra, and with the beginning of rehearsals Mr. Hadley was at once delighted with the enthusiasm of the orchestra. The accompanying photograph was taken in front of the opera house in Rio de Janeiro.



THE BOSTON WOMAN'S SYMPHONY ORCHESTRA.

which has only existed since January and the conductor of which is Ethel Leginska. So far it has given two very successful Jordan Hall concerts in Boston; played in Swampscott, Mass., at the convention of the Massachusetts Federation of Women's Clubs, and presented a concert in Fall River, Mass., on June 6. The orchestra has many engagements through New England next season. At present Leginska is rehearsing the Women's Symphony Orchestra of Chicago and preparing that organization for many difficult programs for next season. (Fairfield Studio photo)

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## QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—I am practicing the Chopin Etude, op. 10, No. 1, and find it difficult to overcome stiffness caused by the big stretch. I become so fatigued that I am unable to play more than two pages without being forced to rest my hands. What would you advise as a remedy?—P. J.

A. It is evident from your question that instead of following the finger with the hand and arm you are trying to force fingers alone to make the stretches which naturally will cause undue tension and the resultant fatigue.

Read my answer to question No. 11 in the issue of the MUSICAL COURIER, June 23, and apply the suggestions made there regarding points of rest and division of passages into rhythmic groups. This will surely be of great benefit to you if you allow perfect freedom of movement of hand and arm as pointed out above. Other rhythmic groups may be devised. The important point is in cultivating the right arm conditions—shoulder and arm at rest and this state to remain unaltered, the weight thus released being carried by the finger tip.

Q.—How can one learn to use the pedal correctly and artistically? There surely must exist rules which could be applied. Why are there not more pedal markings in some good editions?—C. M. K.

A.—You evidently think that there is but one way to use the pedal correctly and artistically. This would be the same as if all painters should have but one rule for mixing colors. Save for a few good "house-rules" (to ensure clear sounds) every real artist has individuality in the use of the pedal as in the interpretation. The effects secured by different artists playing the same composition may vary greatly, yet each be beautiful and correct.

Proficiency in the use of the pedal is not achieved overnight. It goes hand in hand with your musical and technical progress as well as with the development of your artistic taste and sense for style. Every period in music must be approached differently. Therefore, artistic use of pedal means a totally different thing in Bach than in Debussy or Haydn or Grieg, etc.

Through careful concentrated listening during experimental pedal practice you will begin to hear nuances which will reveal to you greater possibilities in the use of the pedal. This, however, is best accomplished under the leadership of a good teacher.

You cannot expect pedal markings to be more explicit since individuality and peculiarities of touch play such a decisive role in determining artistic pedaling. For example, the same pedal markings followed by two players may be had in the one and beautiful in the other. It is self evident that the player possessing the greatest refinement of touch has open a greater range of color and dynamics than is possible to one without these qualities. Further, the sonority or lack of it on the part of the instrument plays an important role. The experienced artist will also change his pedaling according to the acoustic properties of the concert hall in which he is playing. In general it is not possible to use as much pedal in the upper octaves as in the lower. Do not lift the foot from the floor when pedaling but keep the heel down so that only the fore part of the foot is used. This will ensure a noiseless shift from one pressure to another. Practice using the "sostenuto" pedal which has wonderful possibilities when used with discrimination. Only where an "organ point" is clearly indicated should it be used. The "half pedal" is useful where the player wishes merely to "clear" the harmony without losing its fundamental. The player must watch that he does not employ half pedal when he should have a complete release. This is mentioned because the use of the half pedal sometimes induces a slovenly use of the pedal.

## Saenger Artist in Hiawatha

Roswell Brown, who has been studying with Oscar Saenger for several seasons, sang the tenor part in Cole-ridge Taylor's Hiawatha in Washington, D. C., on May 25, with the Taylor Choral Society. The other soloists—Jessie A. Zachary, soprano, and Frank Harrison, baritone—have also studied with Mr. Saenger. These three singers scored a decided success, and of Mr. Brown, the Washington Post said: "Roswell Brown, tenor, of Philadelphia, first heard in the solo, Onaway, Awake, Beloved, displayed a voice of unusual sweetness and power."

Another engagement that Mr. Brown filled recently was as soloist with the Alpha Music Study Club of Harrisburg, Pa. On this occasion the Harrisburg (Pa.) Courier commented: "Mr. Brown was at his best in his bigger numbers. His Celeste Aida was very well done. His two numbers in German—Lehn Deine Wang and Ich Liebe Dich—were good, and the Spirituals, Weeping Mary and Water Boy, were enthusiastically received. He responded with Down in the Forest, from the Cycle of Life."

The Messenger said of him: "Roswell Brown, tenor, executes his work with such ease and smoothness, and his upper registers are so clear and true, that he has merited a place of distinction among the church singers of to-day."

Mr. Saenger predicts a splendid career for this young artist.

## Gunster Ends Season in Texas

Frederick Gunster, tenor, sang a return engagement before an enthusiastic audience at the South Texas State Teachers' College, Kingsville, Tex., on June 15. Mr. Gunster was welcomed back by many who had heard him at his previous appearance in December. Again he delighted his hearers with his finished singing and interesting program. Marion Wood, who played his accompaniments, was also successful in her solo group.

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## MME. CAHIER FINDS AMERICA INTERESTING

Will Specialize in Field of Interpretation on Resuming Teaching in New York and Philadelphia

Mme. Charles Cahier was visited upon her arrival in Copenhagen from New York upon the S. S. Oscar II, so as to hear first hand something new concerning New York music life. The diva, who left at once for Sweden, was expected to return to Copenhagen the beginning of June to sing her usual pair of concerts under the direction of Prof. Schnedler-Petersen in Tivoli's concert hall—a yearly habit—to which everybody there looks forward as something especially artistic and enjoyable. In Mme. Cahier's company are Mr. Cahier and two pupils who will join the students from other countries who journey to Helgerum Chateau in Sweden, the summer home of this mistress of the art of singing. These are Georgia Standing, from Salt Lake City, whose voice created something of a sensation in the concert of Mme. Cahier's pupils at the Curtis Institute of Music in Philadelphia, and the Danish baritone, Eiler Schiöler, who in concerts in New York, Washington and Philadelphia, received great praise for his beautiful, well-schooled voice, and his interpretations of the compositions of different countries.

"You are pleased then with your season in America?"

"Yes, I certainly would be very ungrateful if I would say otherwise. America is a very interesting country any way one looks at it; and even for one who has spent many years in Europe—in fact, lived there—one cannot help but be deeply interested in observing the enthusiasm with which one attacks the most abstruse problems (you know that modern music is very much liked there, and even the most ultra-modern compositions find a hearing). I don't say they understand it, but they 'want to know.'"

"How is it with the study of music in America? Is it really taken in earnest? Do the teachers and pupils really have enthusiasm for their work and respect for art, or is it also the mighty dollar that is the principal factor?"

"One must really say that one finds both elements," was the answer, "but the first named is gradually getting the upper hand!"

"Is it your opinion that one can educate music students in America now without the help of Europe?"

"Perhaps, as far as the actual technic is concerned; in America at present are gathered the first masters in every branch of music. Institutes have been founded and endowed where the financial conditions are made very easy for those who cannot pay the high fee usually demanded by these masters. But, I do not believe that it is possible to reach the high inner development of mind and spirit necessary in a great interpretive artist without the culture of Europe. We are still deep in materialism; we have too much gold over there which certainly has its uses but which is not conducive to the furthering of the popular idea that one must 'suffer for his art.' I can never be thankful enough that my steps were directed early to Europe for my own study and artistic development."

"What is going to become of the many thousands of music students who are being educated in all these music schools?"

Certainly there are not enough places for a fraction of them even in America?"

"My only consolation in this question is the idea of the survival of the fittest. Of course everyone knows that most budding talents usually end in a rotten fruit; the process of growth is too complicated. But great talent, genius, cannot be kept down even by the most overpowering outside conditions; on the contrary, it will rise to the surface like



Photo © Mishkin

MME. CHARLES CAHIER

a bubble of water. The study of the arts, however, will provide an intelligent public and will 'spread the gospel' among the laity so that the enormous number of orchestra concerts, recitals, opera and operetta performances will receive the support and the interest necessary. It is a principle of mine to advise every applicant who is not especially gifted to undergo a course of study at an Institute in order to be able to understand music and enjoy the same intelligently and to know how to separate the good from the bad."

"Now that everything is 'specialized' in America, must one not also specialize in the way one teaches?"

"Oh yes, and that is just what I am going to make a point of when I return there in the fall. Of course I shall take especially talented beginners, but my greatest activity will be in the field of interpretation, in opera as well as in ora-

torio and songs; for in America there are not many singers and teachers who have had the opportunity to study at first hand all sorts of peoples and folk characteristics as I."

It is interesting to note that Mme. Cahier has travelled so extensively and has learned to converse fluently in so many languages that she is able to sing the songs of the people of eleven lands in their own language. And in opera, it is well known that she can jump from one language to two others over night.

"I do not like to do it, however," continued Mme. Cahier, "but even an artist must take political conditions into consideration. I shall never forget my shock as I sang involuntarily a couple of German words in the Royal Opera in Budapest when that language was taboo there. I had sung the same role—Carmen—the night before in German at the Court Opera in Vienna. . . . Our American students have as yet showed little talent for interpretation, but I have found it latent in several stock-Americans, and I am going to get it out of all of them if possible; for now, more than ever before, it is the spirit of the song that is the principal factor that holds the interest of the public. I shall commence my season in America in October after I have finished my fall engagements in Europe, and I will have classes in New York and Philadelphia, and William Hammer, the energetic manager of the Philadelphia Grand Opera Company, has taken over my personal representation." J. K.

### Kathryn Meisle Reengaged for Rochester

Kathryn Meisle, who last February made her first appearance in Rochester under the auspices of the Eastman School of Music, singing in the gala Wagnerian Opera Concert with Eugene Goossens conducting, has been engaged for a joint recital with Reinald Werrenrath on November 3, under the same auspices. This will mark the opening of the popular contralto's eastern tour—she will give the recital on her way from the Pacific Coast, where the official opening of her season will occur with the San Francisco Opera Company on September 16. Miss Meisle will be heard the second night of the season as Brangane in Tristan und Isolde, which will have its first performance with the coast opera companies. On September 24 Miss Meisle will sing Azucena in Il Trovatore and then will go to Los Angeles for performances of Tristan and Isolde, Il Trovatore and Aida.

### Activities of Trabilsee Pupils

Madga Raffetta, artist pupil of Trabilsee, is concertizing with success in the large cities of Europe and will sail for America the latter part of September. New pupils from the Trabilsee Studio who are making first appearances in Europe this year are Julia Lovelace (coloratura soprano), Mary Barton (Ukrainian mezzo soprano), Margaret von Frank, Stella Nowlan, Julia Sullivan, Gene Barth, Mart Diaz, Frank Bauer, George Krugel, Harry Young and F. Dmavais, a Spanish Concert artist. Clara Huston, who has been studying with Mr. Trabilsee for the last two years, recently appeared in Berlin in the leading role in a performance of Aida.

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**BOSTON**

## COMMENCEMENT ACTIVITIES AT N. E. CONSERVATORY

BOSTON.—New England Conservatory seniors began their commencement events on June 16 with the annual "concert by members of the graduating class." In the audience, which filled Jordan Hall, were many alumni as well as relatives of the graduates.

The program of the concert was as follows: Beethoven, first movement of the Pianoforte Sonata in C major, Evelyn Ruth Beacher, Allentown, Pa.; Pierné, Scherzando, for organ, Dowell Price McNeill, Huntington, W. Va.; Handel, Care selve, and Weingartner, Liebesfeier, Estell Schulze, Monroe, La.; Grieg, first movement of the Sonata in F major for pianoforte and violin, Ottavio Joseph DeVivo, Everett; Chopin Nocturne, op. 62, No. 1, Ruth Olivia Burnham, Hampton, Conn.; M. J. Erb, Pastorale for the organ, Eleanor Alice Clewley, Brewer, Me.; Donizetti, aria from Lucia di Lammermoor, Marian White Bartlett, South Boston; Liszt, Etude de Concert in F minor, Mildred Kidd, Brownwood, Texas.

With an appropriate musical revue titled, "Dough, Ray and Me," the senior class held its class day exercises in Jordan Hall, June 17. A series of amusing episodes and dances maintained the traditions of the Conservatory class day as the chief fun making entertainment of the school year. The revue was written and directed by Donald Van Wart of Malden, and the affair was in charge of a class day committee consisting of Anita Garry, chairman; Dorothy Richards, Maurine Palmer, Eleanor Moore, Rowland Halfpenny, Stanlie McCormick, Eva Osborne and Bertha Schaber.

The principals of "Dough, Ray and Me" were Rowland Halfpenny, Dorothy Richards, Florence Barbiers, J. Frederic Roberts, Donald Van Wart, Maurine Palmer and Anita Garry. The chorus girls and boys who appeared in several striking ballets were: Bessie Butman, Mary Hilbush, Ruth Lahan, Mildred Zippler, Stanlie McCormick, Lillian Bossuot, Florence Wild, Eva Thomas, Doris Grant, Gertrude Linehan, Catharine Buckley, Gladys Foley, Marian Bartlett, Eleanor Moore, Eleanor Cleaver, Mary Fuller, May Leach, Luise Bube, Hazel Bauer, Ruth Bleacher, Ernest Schultze, Ottavio DeVivo, Carl Felden, Maurice Minard, Stanley Slossinski, Hilda La Centra, Dorothy French.

With a class of 131 graduating the New England Conservatory of Music ended its commencement exercises with an interesting concert in Jordan Hall, June 21. A notable award was that of the first degree of Bachelor of Music, under the permission recently granted to the Conservatory by the Massachusetts legislature, to Ruth Elizabeth Austen, of Boston. In conferring this first degree to be granted by the institution Director George W. Chadwick said to Miss Austen: "For eight years you have been a faithful student and teacher in the New England Conservatory. You are already a bachelor of arts of Radcliffe College, and now we confer on you the degree of Bachelor of Music, a highly specialized art. We give you this degree not for your attainments as a violinist, excellent as these are, but for patient research and exhaustive study in the field of musical knowledge, especially in the lives and careers of the great violinists of the past and of the school which they founded." Miss Austen's degree was won through her thesis, "A Genealogy of Nineteenth Century Violinists."

The commencement address was delivered by Hon. Channing Cox, former governor of Massachusetts, and lately elected a trustee of the Conservatory. The program of the concert, conducted by Wallace Goodrich, was as follows: Bach—prelude and fugue in A minor, for the organ, Rowland Barnes Halfpenny; Bizet—recitative and aria from Les Pecheurs de Perles, Helen Elizabeth Watlington; Schumann—first movement of the concerto in A minor for pianoforte and orchestra, Marion Messinger; Rossini—aria from Il Barbiere di Siviglia, Florence Jane Barbiers; César Franck—first movement of the quartet in F minor for two violins, viola, cello and pianoforte, Ione Coy, Ottavio DeVivo, Harriet Eldred Curtis, Jeannette Adrianna Giguere, Morris Louis Feldman; Verdi—scene and duet from Aida, Act I, Leone Reynolds, Maurine Palmer; Liszt—Hungarian Fantasia for pianoforte and orchestra, Luise Hedwig Bube.

It was announced that the winners of the newly created Samuel Carr scholarships in organ were Rowland Barnes Halfpenny and William Shuford Self. Winners of the Endicott prizes in composition were as follows: Herbert Boardman, for a dramatic overture for orchestra; Edward Jenkins, for a choral piece with accompaniment; Elizabeth Schulze, for a set of five songs; Lucille Monaghan, for a group of five pianoforte pieces.

The following major scholarships for the school year 1927-28 were awarded: Baermann—Rosia Escalona; Brown—Beatrice Perron and Naomi Twombly; Langshaw—Emma Roche and Isabelle Crockford; Converse—Louise Furman, Lucille Monaghan, Morris Feldman and George Humphrey; Evans—Henry Clay, Amelia Lavinson, Mary Fishburn, Maurine Palmer, Margey Neilson, Mildred Nichols, Marion Warfield, Ruth Collins, Pierino Di Blasio; Sampson—Stella Corse.

## BOSTON CONSERVATORY MUSIC NOTES

As a result of the annual examinations at the Boston Conservatory of Music, in which all regular students were examined in all their respective subjects, the following honor lists have been announced: First Honor Group—Harriet Kendig, Albion, Pa.; Joseph Orosz, Toledo, Ohio; Marian Copeland, Delano, Cal., and Elizabeth Borton, Bakersfield, Cal.; Second Honor Group—Tommasina Grana, East Boston; Adnah Fahrney, Cambridge; Hung Kuei Nieh, Kuei-Chow, China, and Leslie Babbitt, Lynn, Mass.

## Pilar-Morin Pupils in Revue

Two pupils of Pilar-Morin made their appearance last week in the opening performance of Bare Facts of 1927, at the Triangle Theater. They were Ethel Fox, the prima donna, and Marguerite Hawes, another clever little artist.

Miss Fox, who has been entirely trained, vocally and dramatically by Pilar-Morin, possesses a beautiful voice. On July 4 she sang at Poe Park at the K. C. exercises, having previously appeared at the banquet at the Hotel Astor at which Cardinal Hayes expressed his appreciation of her singing.

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Cox, Jeannette ..... Europe  
Croxtan, Lillian ..... Rye, N. Y.

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Dubinsky, Vladimir ..... Briarcliff Manor, N. Y.  
Durno, Jeannette ..... Chicago, Ill.

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Ellerman, Amy ..... Yankton, S. D.  
Erstinn, Gitla ..... Richmond, Va.

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Fischer, Adelaide ..... Raymond, Me.

**G**  
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Good, Ella M. .... Lake Mahopac, N. Y.  
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Gunster, Frederick ..... Greensboro, N. C.

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Hamlin, Anna M. .... Lake Placid, N. Y.  
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Herzog, Signe ..... Lake Placid, N. Y.  
Hier, Ethel Glenn ..... Loomis, N. Y.  
Huhn, Bruno ..... East Hampton, L. I., N. Y.  
Hunsicker, Lillian ..... Europe  
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Lawrence, Lucile ..... Gulfport, Miss.  
Leginska, Ethel ..... Deerfield, Ill.  
Leopold, Ralph ..... Craigville, Cape Cod, Mass.  
Lensa, Augusta ..... Europe  
Lent, Sylvia ..... Stamford, N. Y.  
Levenson, Boris ..... Brighton Beach, N. Y.  
Levitzki, Mischa ..... Avon, N. J.  
Lewis, Mary ..... Ravinia, Ill.  
Lhevinne, Josef ..... Chicago, Ill.  
Liebling, George ..... Minneapolis, Minn.  
Luboshutz, Lea ..... Europe  
Ludikar, Pavel ..... Czechoslovakia  
Lull, Barbara ..... Europe  
Lund, Charlotte ..... Norway  
Luyster, Wilbur A. .... East Brookfield, Mass.

**M**  
Macbeth, Florence ..... Ravinia, Ill.  
Maier, Guy ..... Ann Arbor, Mich.  
Marmein Dancers ..... Europe  
Martini, Giovanni ..... Ravinia, Ill.  
McCormack, John ..... Ireland  
Meyer, Marjorie ..... Sagamore, Bolton Landing, N. Y.  
Miller, Nevada Van der Veer ..... Springfield Centre, N. Y.  
Mittell, Philipp ..... Provincetown, Mass.  
Morris, Etta Hamilton ..... Falmouth Heights, Mass.  
Mott, Alice Garrigue ..... Rome, Italy  
Mount, Mary Miller ..... Europe  
Munz, Mieczyslaw ..... Avalon, N. J.  
Munz, Mieczyslaw ..... Krakow, Poland

**N**  
Niemack, Ilse ..... Charles City, Ia.  
Niles, Doris ..... New York, N. Y.

**P**  
Page, Ruth ..... Ravinia, Ill.  
Paton, Alice ..... Dover, N. H.  
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## Hart House Quartet on Holiday

After their broadcast concert in Ottawa on July 1, in celebration of Canada's Diamond Jubilee, the Hart House String Quartet separated for a period of six weeks and will take a well earned holiday. Geza de Kresz, first violin, is going to Europe, where he will visit the festivals at Frankfurt and Salzburg. Milton Blackstone, viola, will spend July at Cape Cod, Mass., and part of August in the Laurentian Mountains. Boris Hambourg, cellist, will enjoy the solitudes of the lakes in Northern Ontario, while Harry Adaskin, second violin, will motor to his favorite beauty spots in Ontario and Quebec. The quartet will resume their rehearsals towards the end of August and give their first concert of the coming season on September 3 in Toronto.

## First of Edwin Hughes' Summer Master Class Recitals

Helen Parker, Clay Coss, Lois Spencer and Robert Ruckman were the pianists presented on the first of Edwin Hughes' summer master class recitals. Mr. Hughes' summer recitals have come to be regarded as interesting events of the season, and this one ushered in auspiciously the series of six to be given this summer. Miss Parker's rendition of the Liszt Hungarian Fantasia was a vital one. The reiterated theme through the entire work was given a very poignant pulse though it was done in a way which gave it diversity of tone quality and interesting contrasts. Clay Coss, in the Mendelssohn Rondo Brillante, showed the ability of a pianist with fine technical clarity and balance. So often when technic is an artist's forte it is more developed in one hand than the other; with Mr. Coss there was a decided evenness and warmth of tone. Lois Spencer interpreted Saint-Saens' concerto in G minor, the pianist affording her listeners a real treat for in her work she incorporates a fine sensibility and an unusual clarity; the second movement, Allegro Scherzando, showed her deftness to particular advantage and with this the pianist has a morbidity of quality which gives her playing a distinct sensuousness and lusciousness. Robert Ruckman, the last of this interesting group of musicians, chose the Grieg A minor concerto, of which the first movement alone is enough to challenge any pianist's ability. Mr. Ruckman met the challenge with flying colors; his playing has a forceful assurance, a radiance and delightful singing tone. As soon as the pianist began the section following the few introductory bars he swung into a mood that brought out the beauty of his accomplished cantilena which was particularly outstanding during his entire rendition. In the Adagio the artist proved to have an emotional wealth which he uses with excellent taste and judgment and which gives to his playing a coloring of depth and variety. The soloists had Mr. Hughes' assistance as the orchestral background, which is always an asset for when a work is so written there is a decided lack in the effect when omitted. Mr. Hughes' presence at a second piano not merely embellished the rendition of the solos but also added a tone of ease to the concert by his cordial personality and fluent musicianship.

## Adolph Lewisohn Host at Dinner

Adolph Lewisohn, honorary chairman of the Stadium Concerts, was the dinner host at the Claremont Restaurant, July 6, to more than one hundred guests, distinguished in the social, artistic and political life of New York. Among those receiving invitations were Governor and Mrs. Alfred E. Smith, Mayor and Mrs. James J. Walker, Senator and Mrs. Royal S. Copeland and others. Following the dinner Mr. Lewisohn and his party attended the opening of the tenth series of Stadium Concerts, conducted by Willem Van Hoogstraten.

## Castelle Conducts Glee Club

The Baltimore and Ohio Glee Club recently gave its annual concert in Baltimore under the direction of George Castelle. A few weeks later the organization sang in Martinsburg, W. Va., and on June 6 it was heard in Pittsburgh, where Mr. Castelle appeared as soloist.

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## THE PICK OF THE PUBLICATIONS

## Piano

(Clayton F. Summy, Chicago)

**Tone Pictures for the Beginner**, by Buena Garter.—The foreword in this edition explains the purpose of the work when it states: "This book for the child beginner has been arranged to teach the two staves as one continuous staff of eleven lines as it originally was, the notes being introduced by their relative position to middle C." Accompanying the notes are words of ease and appeal to the child.

**Finger Songs of the Woods**, by Pearl Marie Barker.—The value of this little book is, as the composer states, "in teaching the beginner sight reading through the sense of interval distance and direction. The accidentals required are printed before the notes to which they belong in order that the pupil at this stage may be able to read with good rhythmic feeling at once, and not be confused by the effort to remember key signature." Words appropriate to the title of the sketches accompany the notes.

(Carl Fischer, Inc., New York)

**Central Park March**, and **On the Hunt March**, two marches by Edwin Franko Goldman.—These are piano arrangements of the marches which have become popular through their frequent performance by the Goldman Band. Everybody who either goes to the Goldman Band concerts or listens to the music over the radio has become familiar with these excellent tunes, and Mr. Goldman has made himself, through them, no less than through the band performances, a universal, popular favorite. Their publishing in simple piano form will be welcome.

## Vocal

(Chappell &amp; Co., Ltd., New York)

**Forest Echoes and My Liege Lady**, by Montague Phillips.—Two melodious ballads of distinct character. The first has two moods, "andante" and "gently swaying"; the first the song and the second the refrain. My

Liege Lady has an attractive accompaniment besides a flowing melody, the accompaniment forming a background of strumming at times. Both songs are written for high voice.

**Song of Sussex**, by Florence Aylward.—This song is a delightful description of Sussex Land. Anyone having a patriotic spirit and loving Sussex will find in this composition a poetic and musical expression of sentiments which should satisfy them. Furthermore it is written in a catchy and tuneful manner. The middle section, which speaks of silver rain, Dowland flowers, scented thyme and bluebells, has a swaying rhythm which is contagious. A charming lighter program number.

**Dream Hour**, by Ashworth Brook.—A love song which can be very effective if properly handled. It flows easily and smoothly and should be sung in a dreamy, far away, mood. More adapted to high voice and one capable of legato. It also employs some effective triplets which accentuate the flowing rhythm.

**O, The Month of May**, by Roger Quilter.—A song which breathes the spirit of joy. Written in an allegretto tempo with two verses and refrain. Somehow, both from the musical content and the old style English, one gets the impression of a medieval atmosphere, which is accentuated by the humorous and jovial lines. Though the song is five pages long it moves in such rapid time that the impression of length is lost sight of.

## Organ

(Oliver Ditson Co., Boston)

**Dawn**, by Alfred T. Mason.—This is a descriptive piece, about grade III, with pretty melody and harmonies, a faster trio, and ending softly; very useful for concert or church.

**Album Leaf**, by Arthur Traves Granfield.—Graceful and pleasing, the right hand thumb playing two key-boards at times. About grade II.

**Marche Nuptiale**, by W. Berwald.—Stirring wedding music, full of chords and pedal-work, a middle section constructed after the melody, with triplet accompaniment, of the Introduction to Act III of Lohengrin. About grade V.

**Choral Symphonique**, by Roland Diggle.—Built on the four well-known hymns, Onward, Christian Soldiers, Abide With Me, Nicala, and St. Gertrude, with closing fugato leading to climax pronouncement of Sullivan's famous hymn, all very playable and effective. About grade IV.

## Dr. Tily Active in Business and Music

Herbert J. Tily's business career began nearly forty-eight years ago, when, a lad of not quite fourteen, he entered the employ of Strawbridge & Clothier, Philadelphia, as a messenger. His father had met with business reverses, but from both parents he had an endowment worth more than money to a boy—an aptitude for acquiring knowledge as well as practical guidance in that direction; for, during all these years, while mastering the technicalities of business, he had been a student of literature and the arts. From running cash, handling checks, and carrying messages, he gradually absorbed an understanding of store systems, within a few years became a book-keeper, and while yet a young man held the position of chief accountant and auditor.

More than twenty-one years ago Mr. Tily was appointed general manager of the store, and about eleven years ago was made a member of the firm—the first and only man outside of the Strawbridge & Clothier families to achieve that distinction. Since the incorporation of the business in 1922, Mr. Tily has been vice-president and general manager.

Among the first of Mr. Tily's activities outside of his own store and city was as vice-president of the National Association of Corporation Schools, of which he was elected president in 1916.

Aside from his business activities, Mr. Tily is best known as a musician. With an inherited talent and under the early influence of his mother—who held the young store

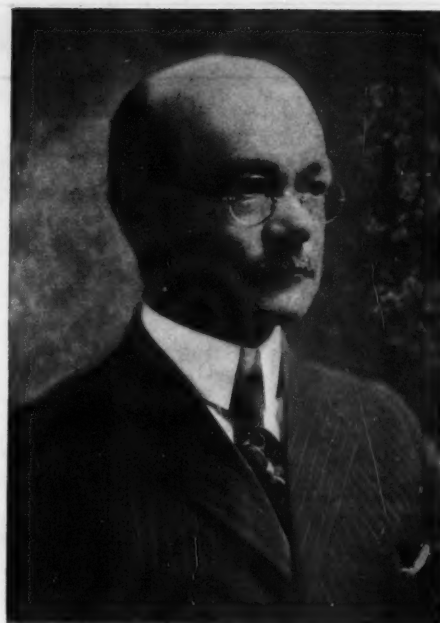


Photo by Marceau

DR. HERBERT J. TILY

worker closely to his studies in music and French—he became a full-fledged church organist and choir leader before reaching his majority. He has devoted much of his leisure time to music, having trained many choral bodies, among them the Strawbridge & Clothier Chorus of 150 store employees. His own compositions include songs, anthems, organ music, and other works.

Mr. Tily was appointed by Mayor Kendrick, of Philadelphia, as chairman of the music committee of the Sesqui-Centennial, having in charge all musical activities during the Exposition—the engagement of famous musicians and organizations from all parts of the country and the planning of the elaborate six-months' program. His services were recognized by the award of a diploma and gold medal by the Jury of Awards of the Exposition. Mr. Tily also is president of the Philadelphia Music League. In 1911 the degree of Doctor of Music was conferred upon him by Villa Nova College—so, in musical circles everywhere, he is known as Dr. Tily.

## La Forge Pupil Wins First Prize

Cynthia Clark, contralto, pupil of Frank La Forge, was awarded first prize at a broadcasting contest held on June 9 under the auspices of the Newark Sunday Call and the Imperial Laundry Company of Newark, N. J. Miss Clark was chosen from among about forty contestants.

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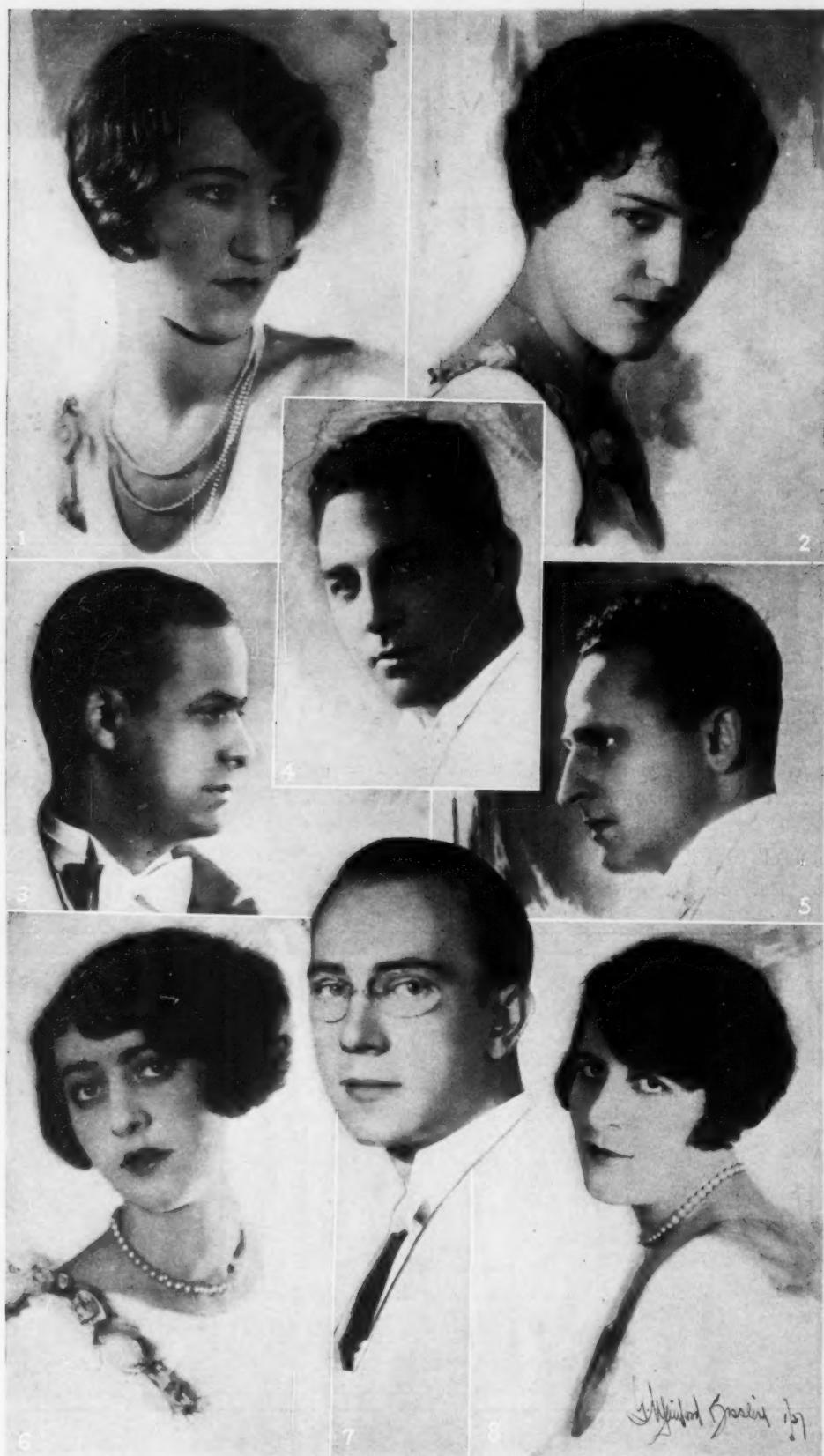


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